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GRADE IV

BOOK 7

The UNIVERSITY COURSE *of* MUSIC STUDY

A STANDARD TEXT-WORK

STUDENTS' ABRIDGED EDITION

PREPARED BY THE EDITORIAL STAFF OF THE

National Academy of Music
INCORPORATED
Carnegie Hall · New York · N.Y.

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Book 1	Book 5	Book 1	Book 5
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Book 4	Book 8	Book 4	Book 8
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The UNIVERSITY COURSE *of* MUSIC STUDY

SENIOR GRADUATE DIVISION

GRADE FOUR

CONTENTS

of Book 7

Page

THE UNIVERSITY COURSE, STUDENTS' ABRIDGED EDITION

Chapter XVII Advanced Passage Playing - - - - - - - - 5

XVIII Finger Passages with Double Notes and Chords - 30

Additional Compositions for Supplemental or Optional Use

Page

Etude, *A minor* - - - - - - - *Cramer* 18

Etude, *A major* - - - - - - - *Koehler* 36

Reverie - - - - - - - - - - *Debussy* 49

INDEX OF COMPOSITIONS

[References in parentheses are to chapter and page in the complete work; Grade IV, if not otherwise indicated]

ALPHABETICALLY BY TITLES

Page

A

Arabesque.....LESCHETIZKY (xviii-8) 38

B

Bigarrure, Op. 21, No. 1.....ARENSKY (xvii-18) 24

C

Caprice.....REGER (xviii-12) 44

Chant du Voyageur.....PADEREWSKI (xvii-16) 22

E

Etude, *A minor*.....CRAMER 18

Etude, *A major*.....KOEHLER 36

Exercise, *G major*.....CZERNY (xvii-24) 8

Exercise.....CZERNY (xvii-6) 10

P

Prelude, Op. 28, No. 3.....CHOPIN (xvii-14) 20

R

Reverie.....DEBUSSY 49

S

Serenade, *B-flat minor*, Op. 3.....RACHMANINOFF (xviii-14) 44

Study, *D major*.....CLEMENTI (xvii-9) 12

Study, *G major*, No. LXXVIII.....CLEMENTI (xviii-5) 33

ALPHABETICALLY BY COMPOSERS

Page

ARENSKY, ANTON

Bigarrure, Op. 21, No. 1.....(xvii-18) 24

CHOPIN, FREDERIC FRANÇOIS (*Shop'-an*)

Prelude, Op. 28, No. 3.....(xvii-14) 20

CLEMENTI, MUZIO

Study, *D major*.....(xvii-9) 12

Study, *G major*, No. LXXVIII.....(xviii-5) 33

CRAMER, JOHANN BAPTIST (*Crah-mer*)

Etude, *A minor*..... 18

CZERNY, CARL (*Chair-nee*)

Exercise, *G major*.....(xvii-24) 8

Exercise.....(xvii-6) 10

DEBUSSY, CLAUDE ACHILLE (*Deh-bus-sy* as in *début*)..... 49

Reverie..... 49

KOEHLER, LOUIS (*Kay-ler*)

Etude, *A major*..... 36

LESCHETIZKY, THEODOR (*Leh-she-tit'-ski*)

Arabesque..... (xviii-8) 38

PADEREWSKI, IGNAZ JAN (*Pad-ref'-skee*)

Chant du Voyageur.....(xvii-16) 22

RACHMANINOFF, SERGEI (*Rakh-man'-ee-noff*)

Serenade, *B-flat minor*, Op. 3.....(xviii-14) 44

REGER, MAX (*Ray'-ger*)

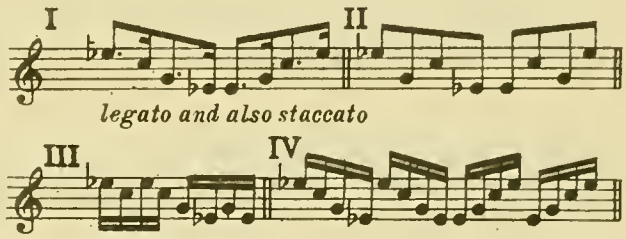
Caprice.....(xviii-12) 44

XVII

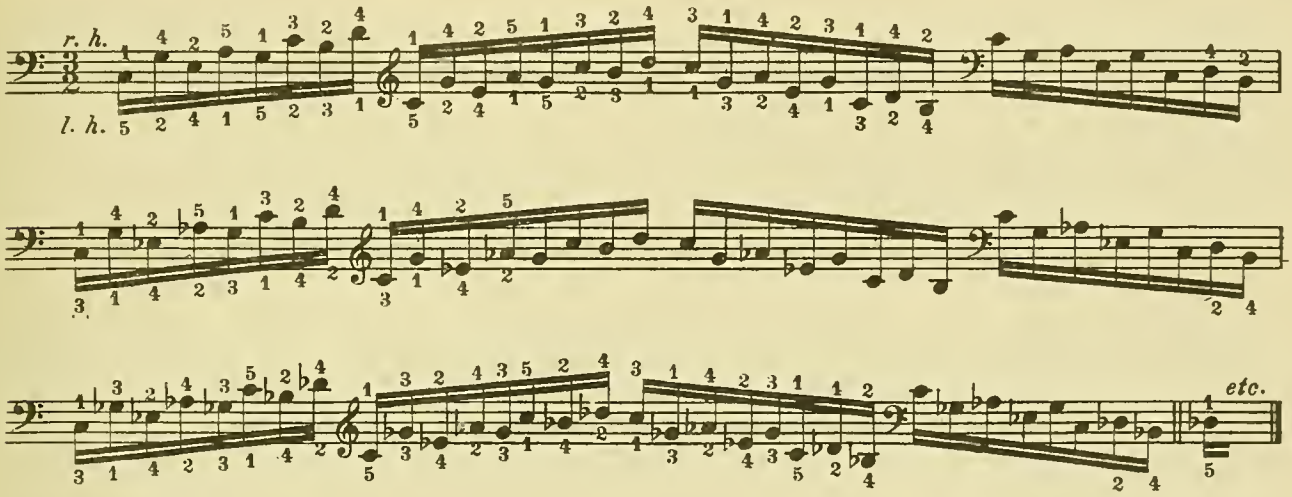
ADVANCED PASSAGE PLAYING

§ 1. The technical figure in Exercise No. 1 is irregular, consisting of a mixture of harmonic and inharmonic elements. This requires a constant adjustment of the hand to the irregularities of the figure—vertical and lateral finger movements and expansion and contraction of the hand are all called into play. The *legato* touch alone should be used. In Exercise No. 2 the harmonic basis is *minor* throughout—the *minor* Triad for the *arpeggios* and the melodic *minor* scale. In transposing, the fingering for the *arpeggios* remains constant; that for the scales varies according to the Key. Practise with

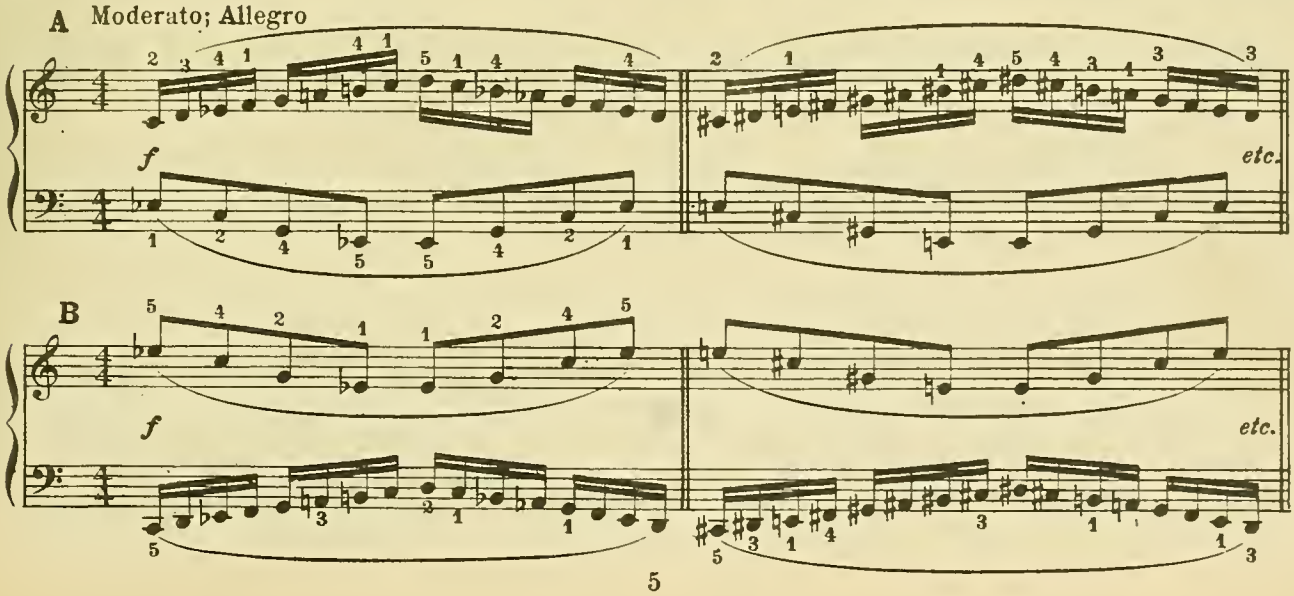
Illustration No. 1



Exercise No. 1 TAUSIG

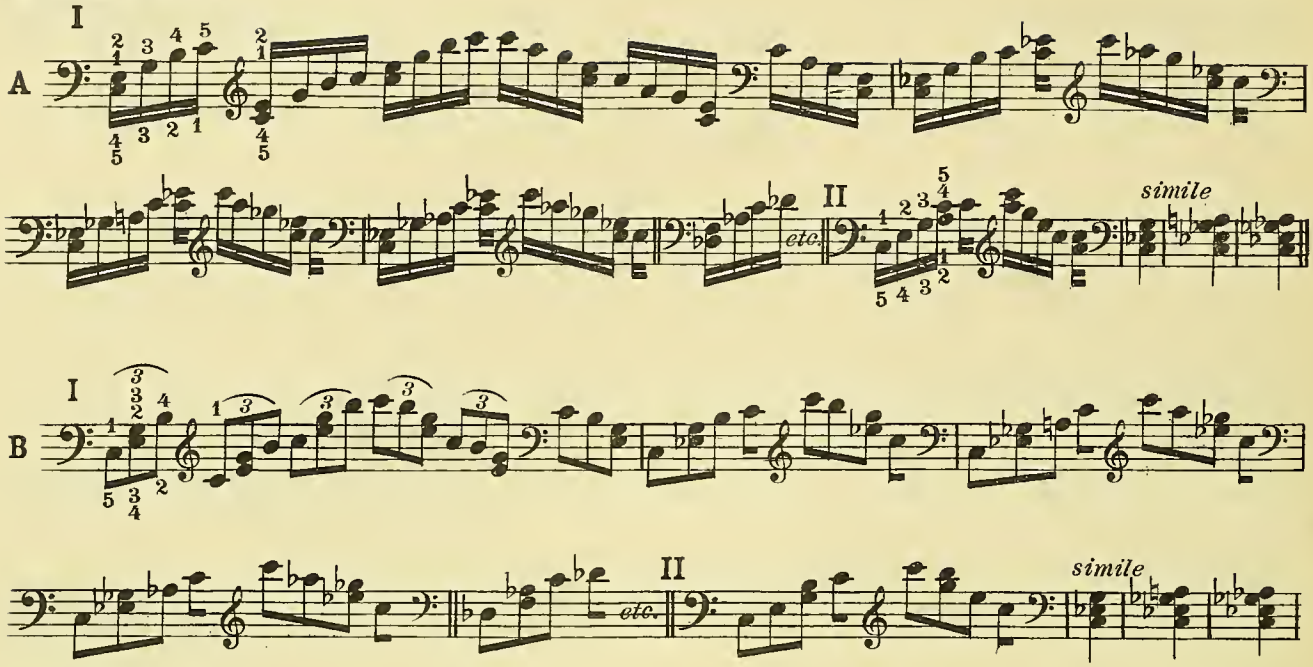


Exercise No. 2 **Sequence of Melodic Minor Scale Passages**



Exercise No. 3

C. TAUSIG



Exercise No. 4

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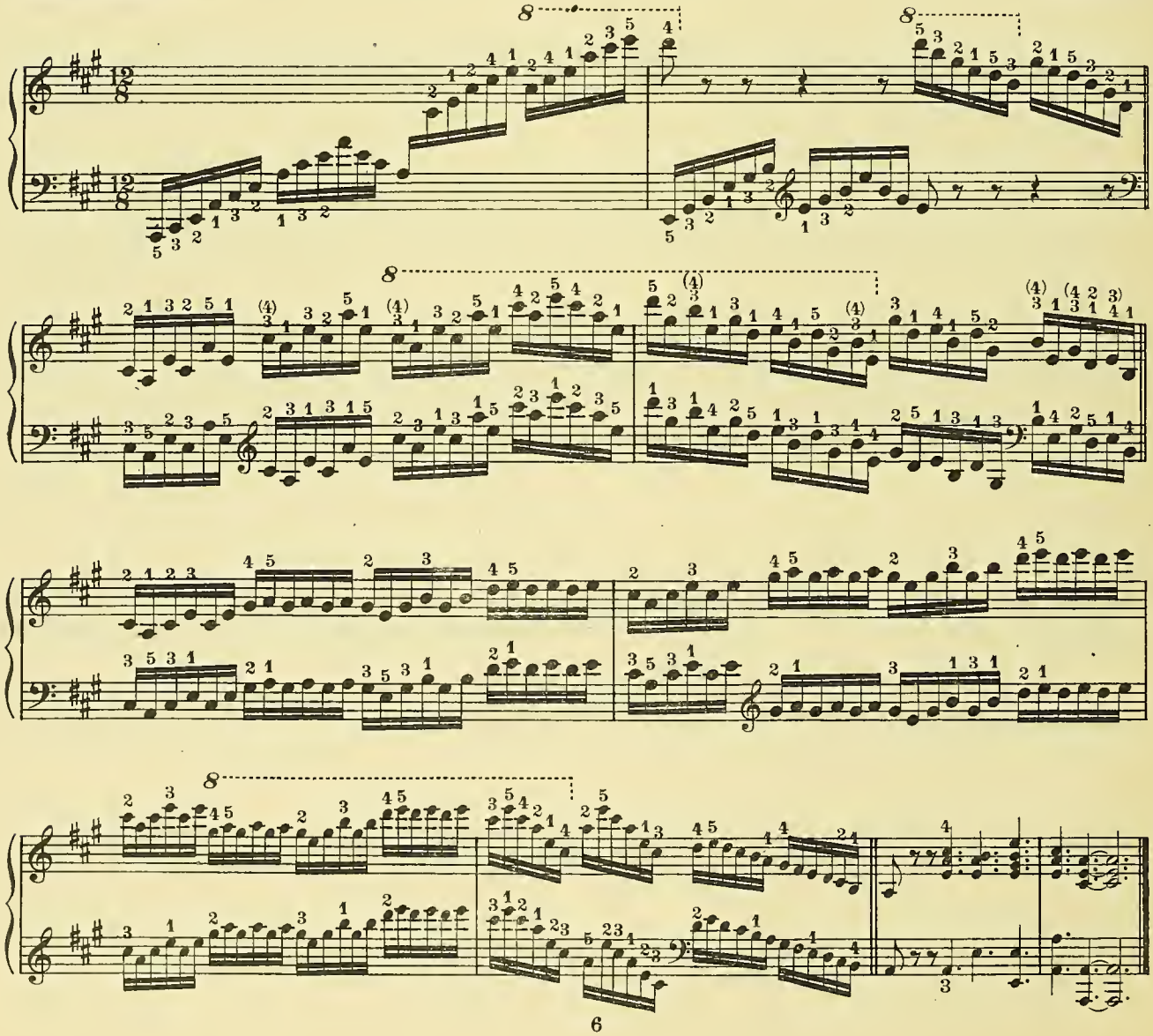
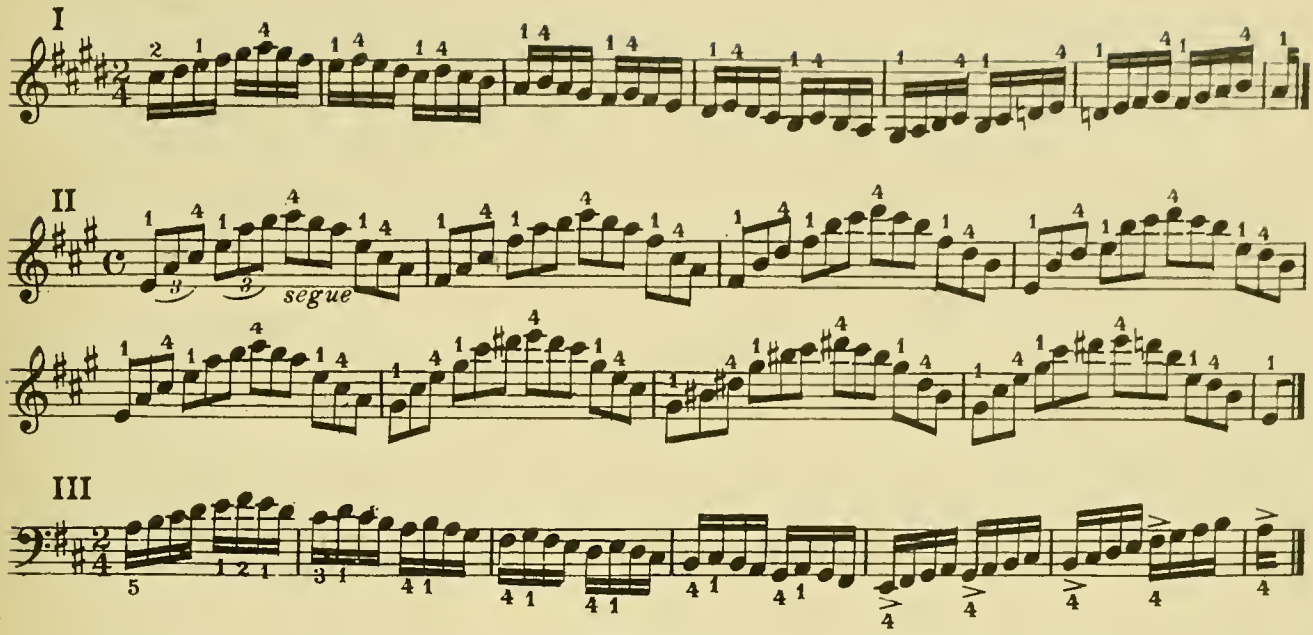


Exercise No. 5



strong, decisive finger action. The Variants for the *arpeggio* figure, shown in Illustration No. 1, are valuable. They are given only for the right hand, but are to be applied to the left hand also, played two Octaves lower. [§ 2]

§ 2. Exercise No. 3, a combination of Double notes, Expansion, Contraction and Finger Substitution, is to be played with a strong, decided finger action. Playing of the Double notes requires a strong grasp with the finger muscles. [§ 3]

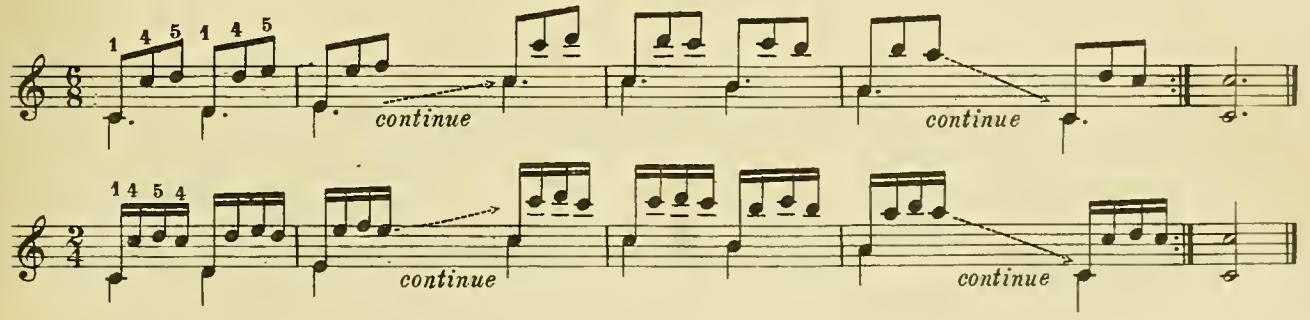
§ 3. Extended *arpeggio* figures form the technical material of Exercise No. 4. Repeat each measure a number of times before practising the exercise as a whole, and apply various grades of dynamics. [§ 4]

§ 4. As preparation for the difficult figure requiring hand expansion in Division C of the Exercise in *G major*, by Czerny, the Variants shown in Illustration No. 2 should be practised, at first slowly, later worked up to high speed, with different degrees of power. [§ 5]

§ 5. Sequential fingering is the application of the same fingers to transpositions of a given figure or passage. Although at first it may seem more difficult, regularity in the fingering of similar passages renders the mastery of them more complete, because of the absence of the changes in the hand position. The examples in Exercise No. 5 will illustrate the advantages of this application of fingering. Play them in the usual fingering, which is devised to avoid the use of the thumb on the black keys; then play them with the sequential fingering. [§ 7]

§ 6. Practise each section of the Exercise in scale and *arpeggio* playing, by Czerny, separately; then the exercise continuously throughout. Finger action alone should be used, and various degrees of dynamics. [§ 6]

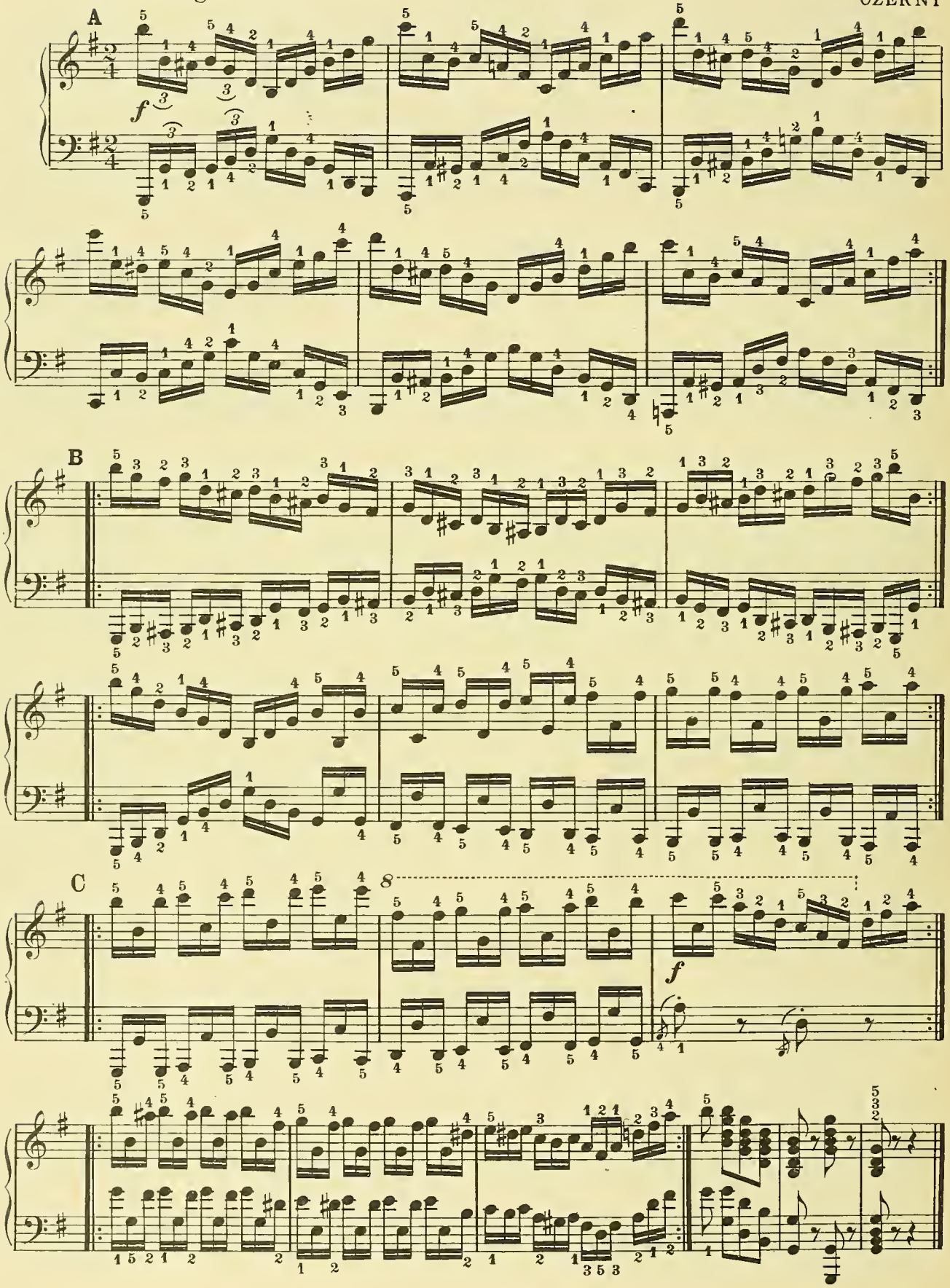
Illustration No. 2 **Variants to the *Czerny* Exercise, in *G major***



EXERCISE
G MAJOR

Molto allegro (♩= 120)

CZERNY



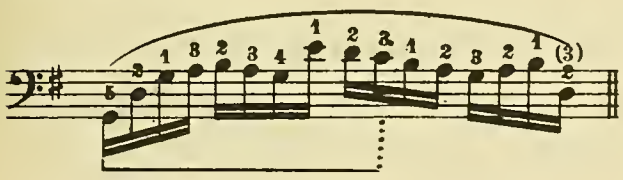
Exercise, *Czerny* [PAGE 10]
§ 7. Scale and *arpeggio* passages in contrary motion constitute the technical material of this EXERCISE. Practise each section separately, then the exercise continuously throughout. Finger action alone should be used, and various degrees of dynamics. The figures given in the first two measures are transposed through four *major* and four *minor* scales, but they may be continued to include all of the *major* Keys and their Relative *minors*. [§ 6]

Study, *Clementi* [PAGE 12]
§ 8. This STUDY is of the "*perpetual motion*" type, with no interruption of the flow of *sixteenth* notes from the beginning to the end. A considerable variety of technical figures is presented, of which the most taxing is probably the short Trill for the outer fingers of the right hand, followed by the descending *arpeggio*. A rhythmic variation of this passage can also be devised. [§ 8]

Etude, *Cramer* [PAGE 18]
§ 9. This ETUDE is rich in material for rapid fingering. To obtain the best results the student should study the figuration of the right-hand part alone, practising slowly, adding the left-hand part only after the details in the right hand are fully understood.

Prelude, Op. 28, No. 3, ***Chopin*** [PAGE 20]
§ 10. This beautiful miniature PRELUDE in *G major*, by Chopin, calls for much agility in the left hand, and affords splendid practice in continuous passage playing. The right-hand part should be rendered clearly, and a possible tendency to use it to cover up deficiencies in the left hand part should be carefully guarded against. The sixteenth note passages of the left-hand part must be kept smooth and absolutely unbroken throughout. A different manner of phrasing than that given in the music is shown in Illustration No. 2. This may appeal to some teachers and students as a mere logical means of expressing the rhythm and the possible musical intent of the composer. The left-hand fingering in brackets may be employed in every measure.

Illustration No. 2



Sequential fingerings are great aids to mastery. Uniformity of the technical figure may logically be accompanied by uniformity of fingering. [§ 9]

Chant du Voyageur, *Paderewski* [PAGE 22]
§ 11. Not quite so well-known as the same composer's famous Minuet, this composition is perhaps more representative of his mature style. It is one of a set of five CHANTS DU VOYAGEUR, varying in sentiment and probably expressive of impressions received during travel in various countries. Besides its musical value it is an excellent study in *legato* Octave and chord playing. With the exception of a warning against any exaggerated sentimentality, the interpretation may well be left to the student's good taste and experience. The form does not reveal any striking characteristics, but the harmonic material should be made the subject of a thorough analysis. [§ 10.]

Bigarrure, *Arensky* [PAGE 24]
§ 12. This is a composition of striking originality; from the first measure to the last it is far removed from the commonplace. The title is a French word which signifies primarily a variety of colors or designs and, secondarily, any confused mingling of things. In the matter of style, which is the probable application intended by the composer, one identifies a variety of rhythmic, harmonic, and melodic successions mingled with more or less abruptness. A comparison of the characteristics of the first theme in *F*, the contrasting section which follows, and the *D♭* middle part, shows this mingling.

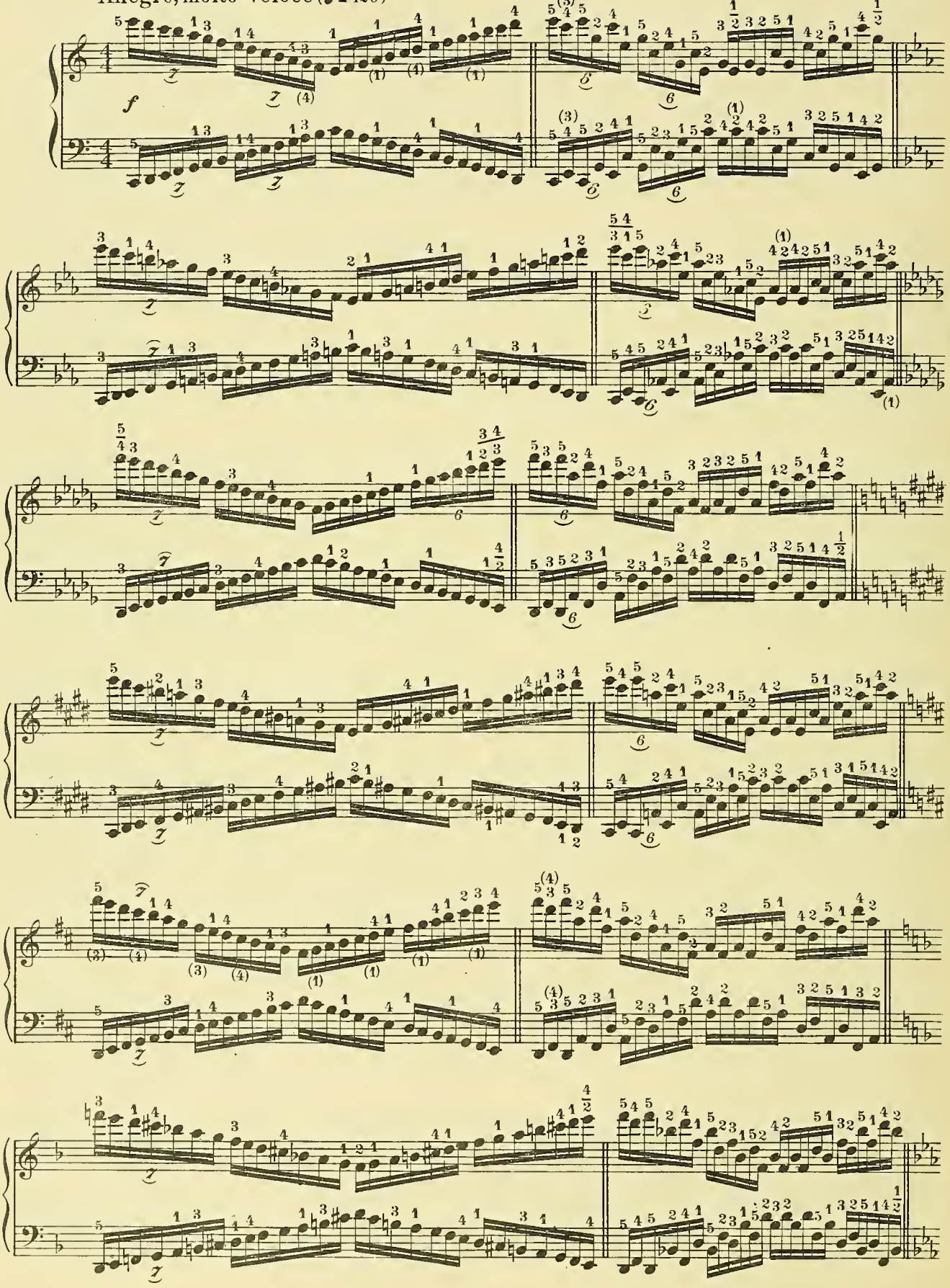
Clear, sparkling finger touch, dexterity and facility are the essential qualities needed for the First Theme and its return. Delicacy of shading and tone-color are demanded throughout, and careful attention to all dynamic indications. The middle section in the Key of *D-flat* is to be interpreted with a discreet use of the *tempo rubato*, but this should never be exaggerated.

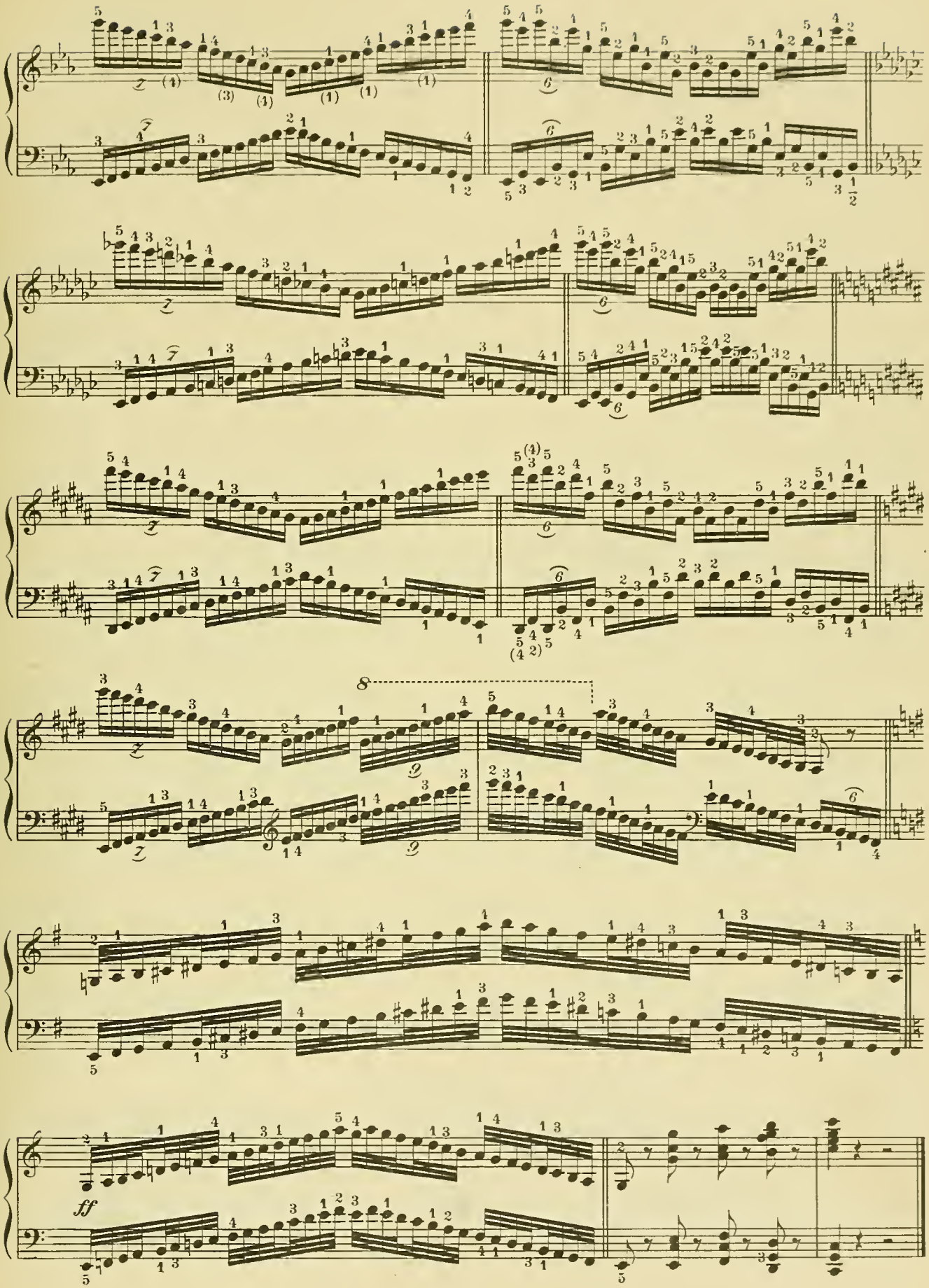
The opening chord (1) should not be rolled too fast. A slight suggestion of delay in the first right-hand group is effective, blending easily into the regular *tempo*. The same effect is again appropriate (7), and the measure following should be flexible in *tempo*. Resume the *tempo* (9) with an abrupt, decided start, with very clear articulation of the left-hand passage. Carefully observe the indications for dynamic variety (13) (14) (15). The Trio (25) should be taken a little slower, but this section must not be dragged. The Coda (89) is played very rapidly and lightly, with care to allow no rétard on the final ascending *arpeggio*. A slight suggestion of delay in playing the last two measures is permissible, but not so definite as to cause a relaxation of the *tempo*. [§ 11]

Exercise

CZERNY

Allegro, molto veloce (♩ = 120)

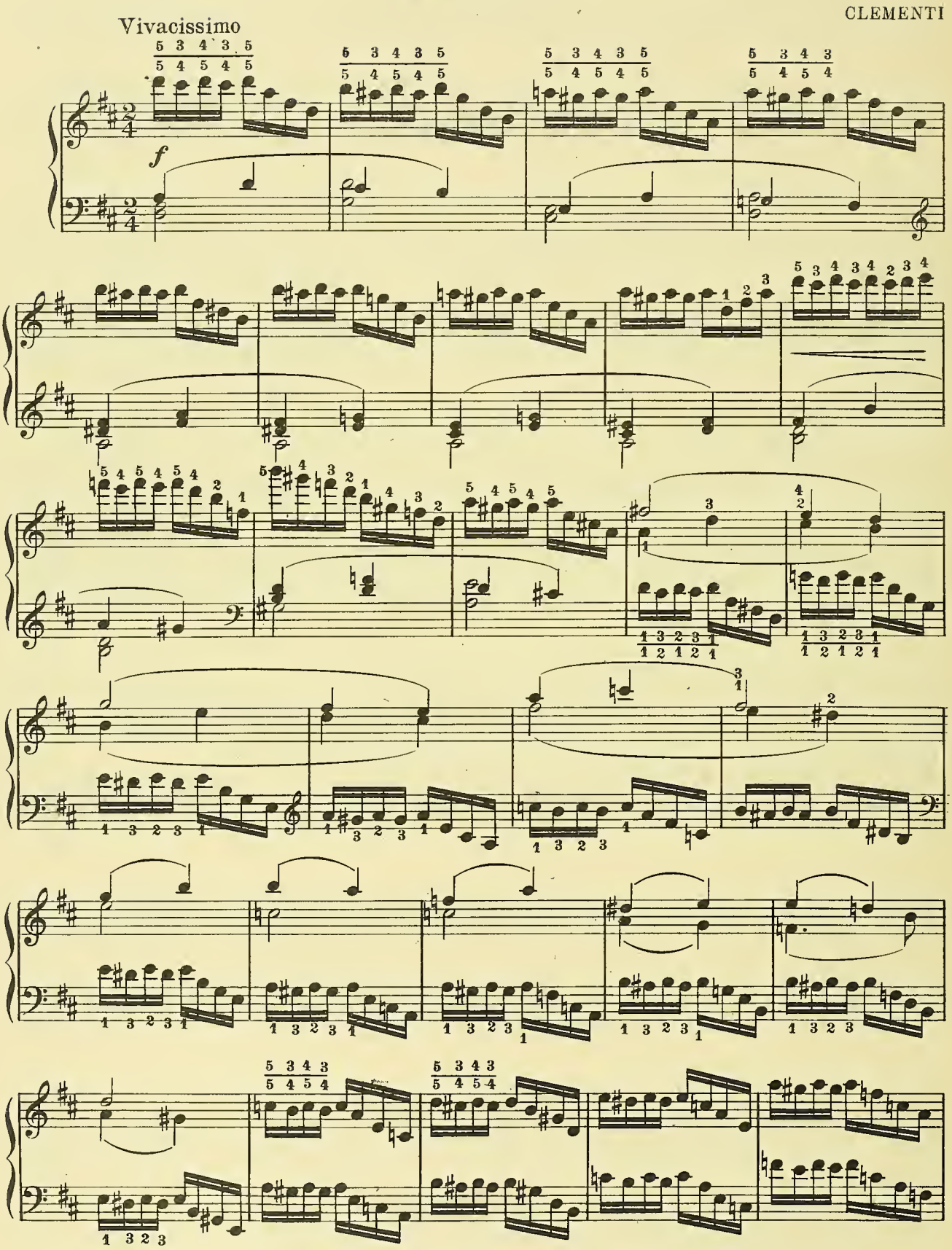


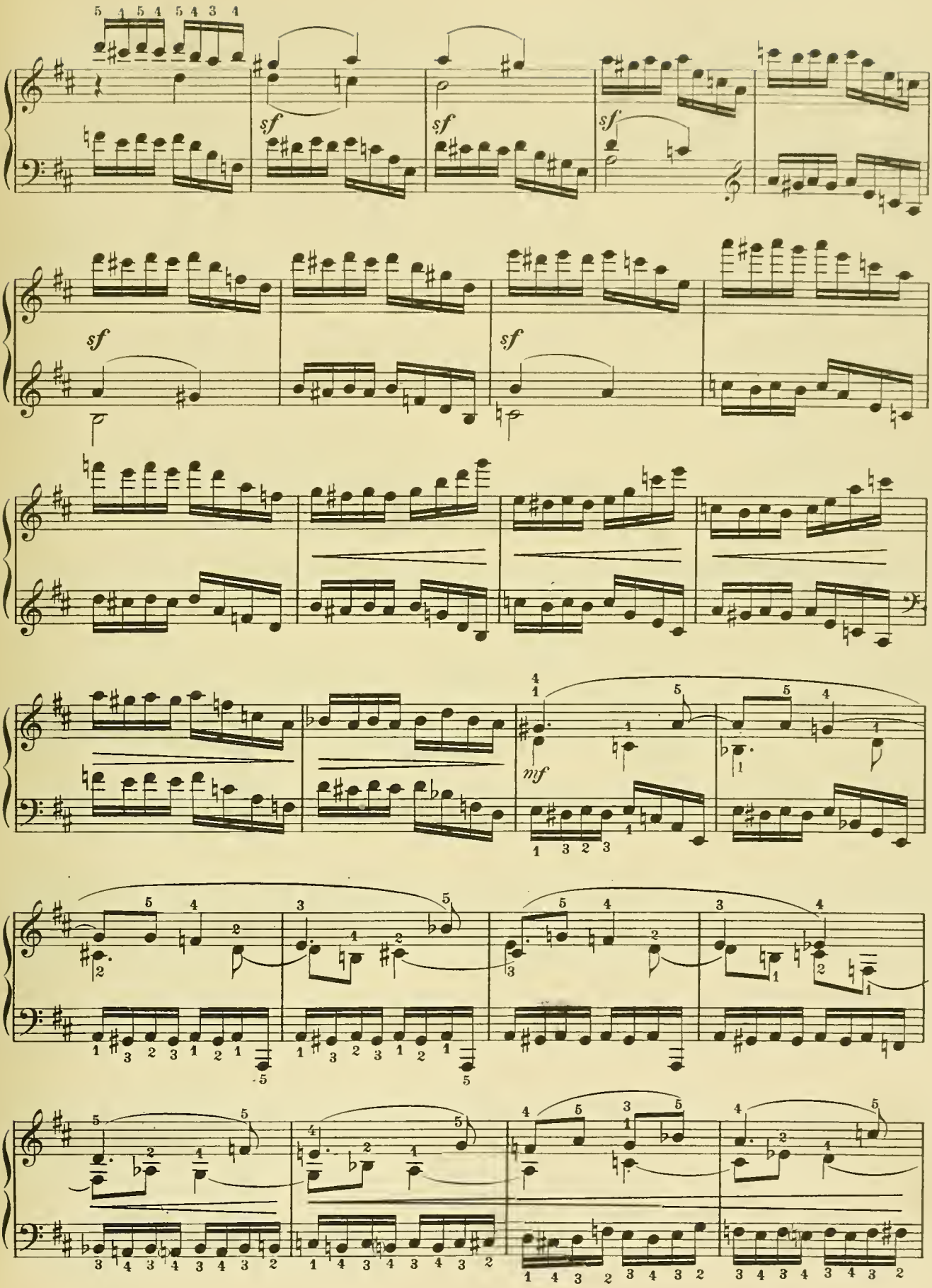

ff

STUDY

D MAJOR, No. VII

CLEMENTI

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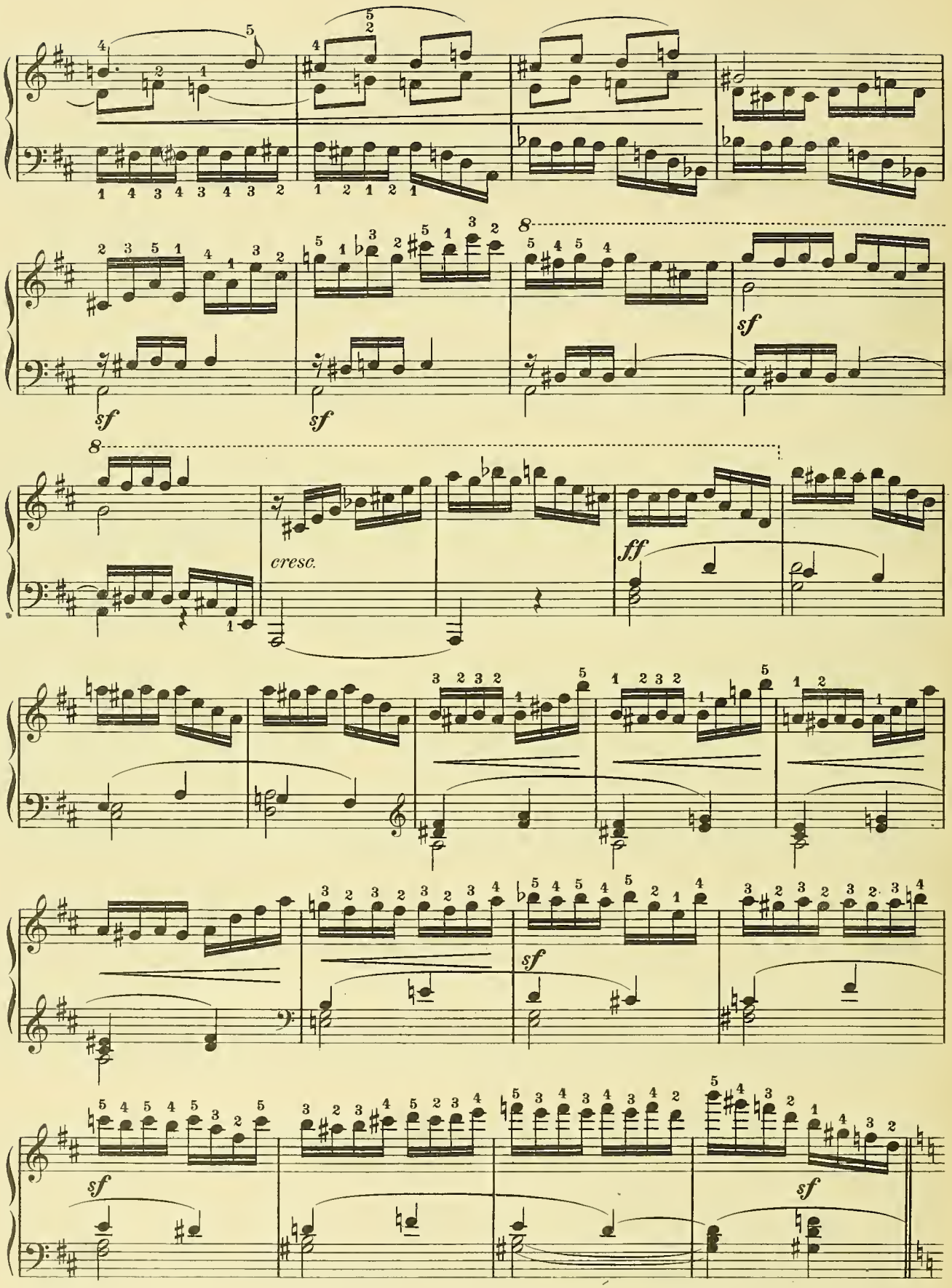
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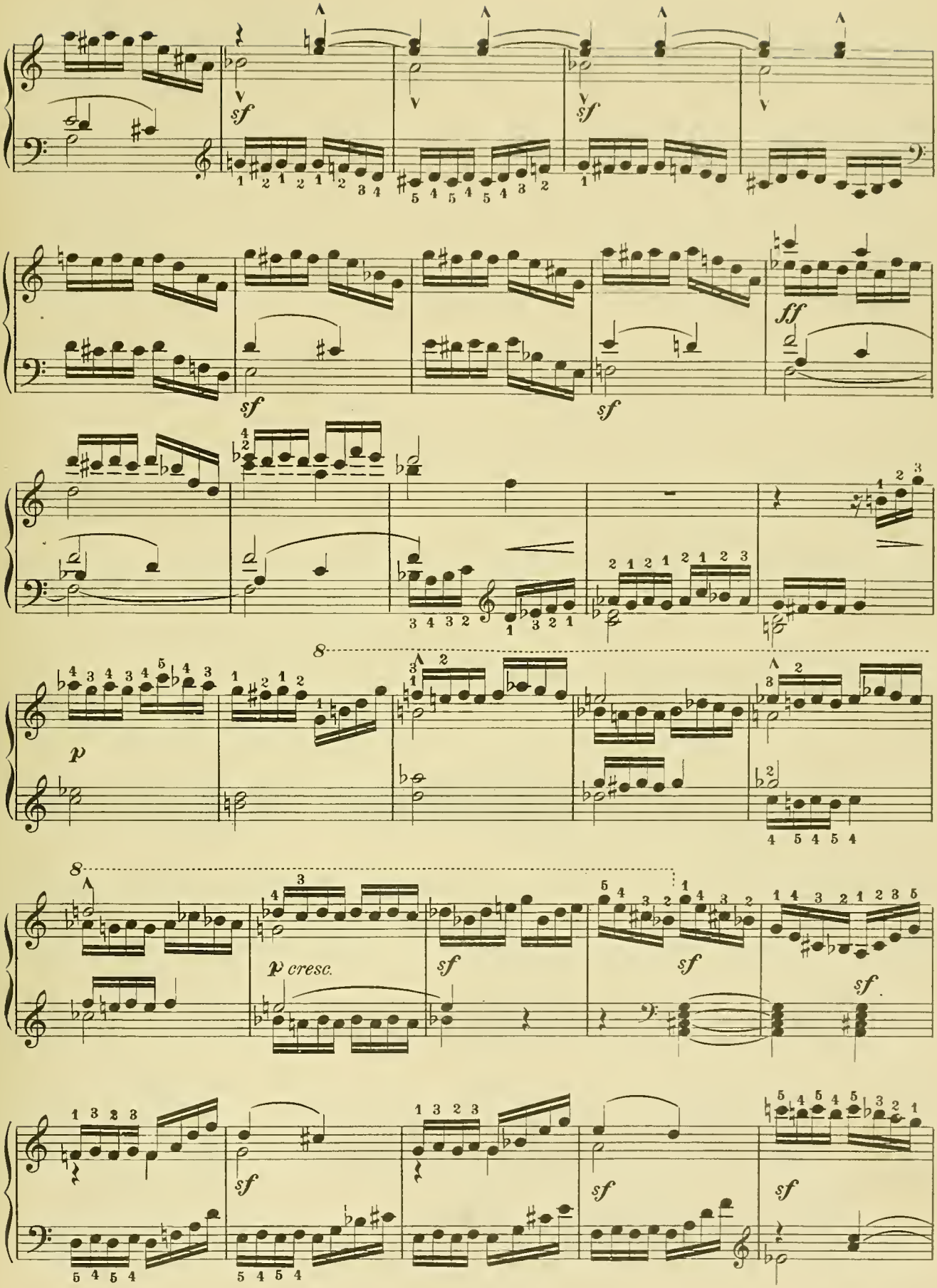
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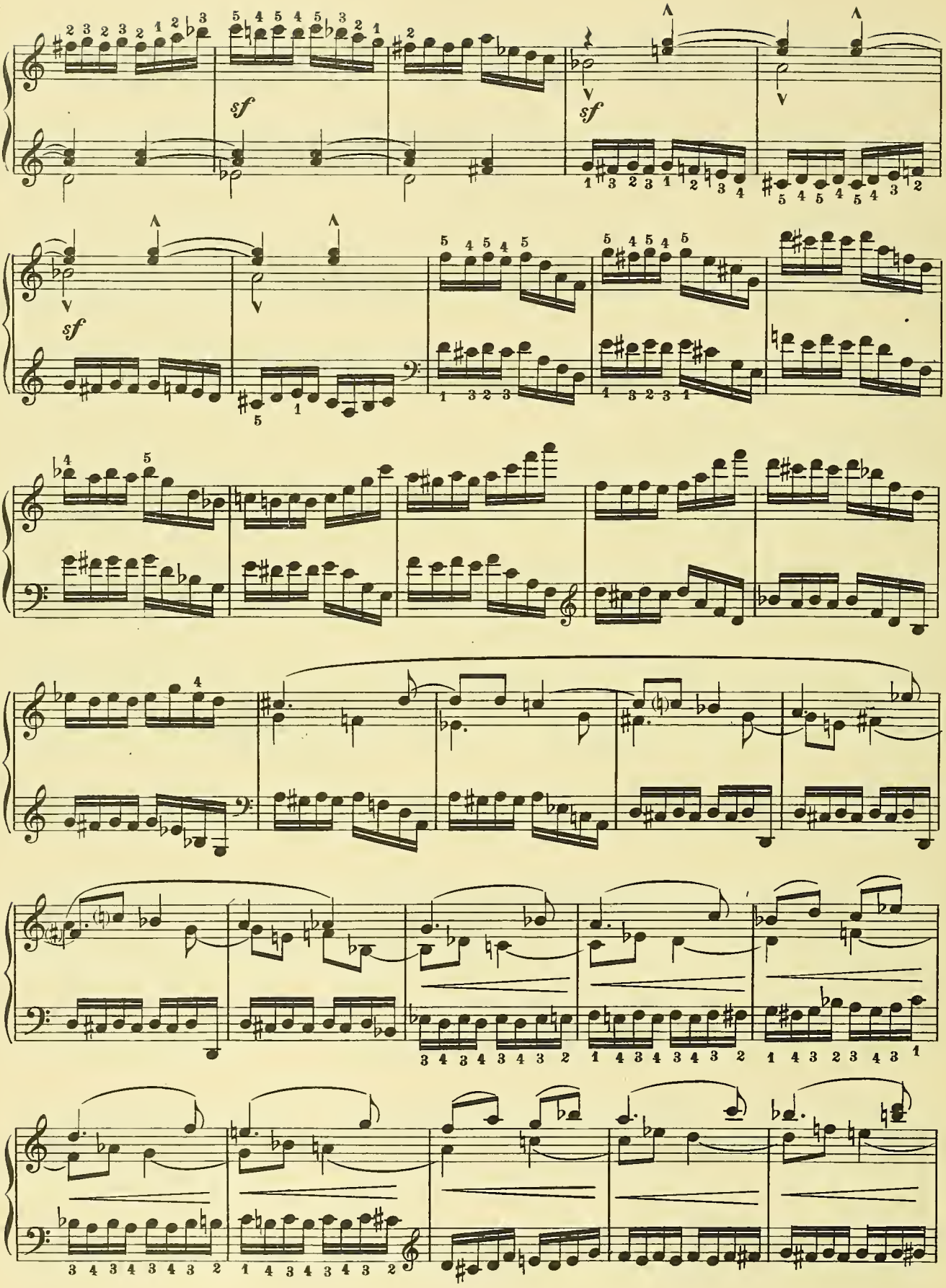
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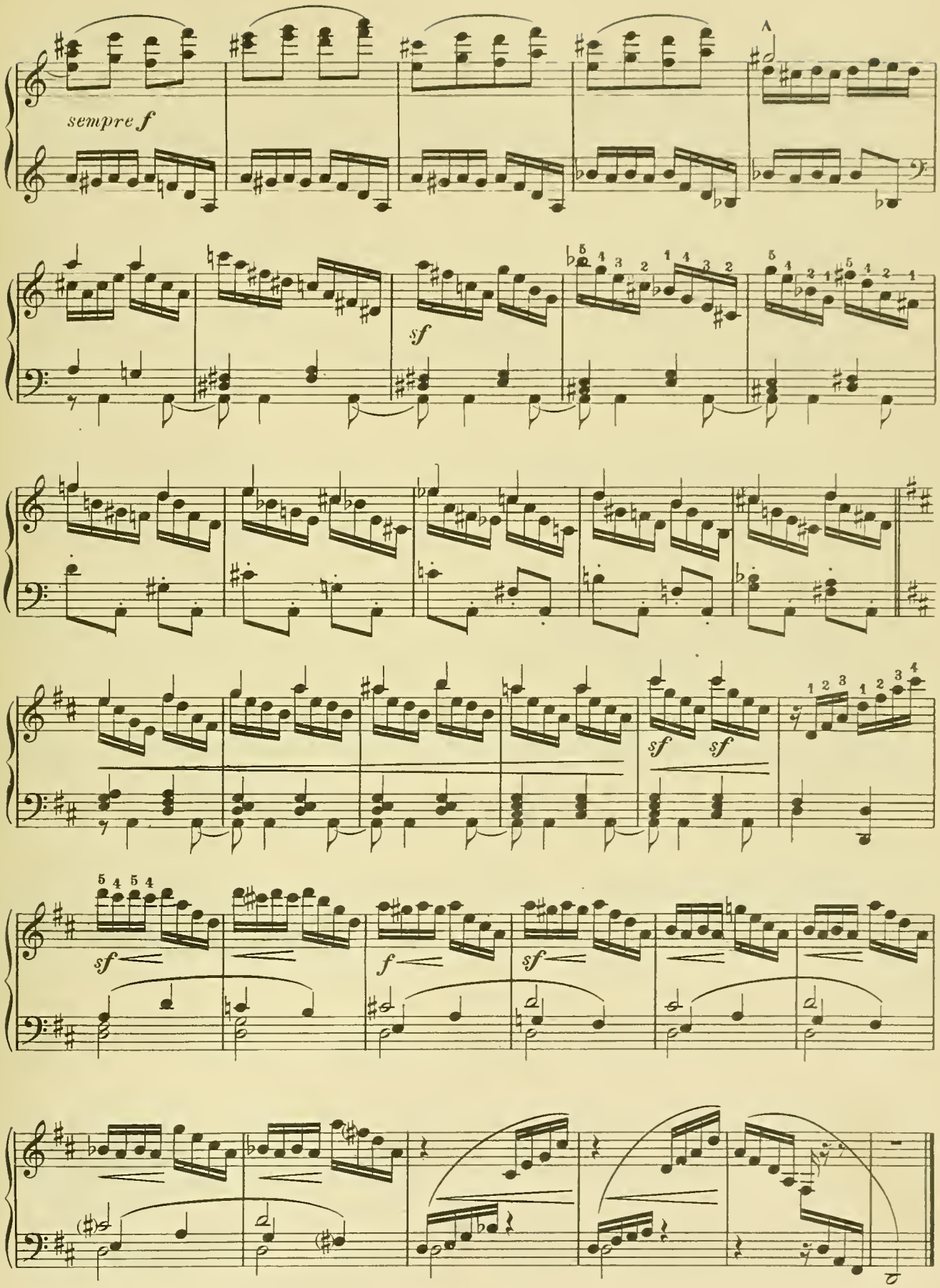
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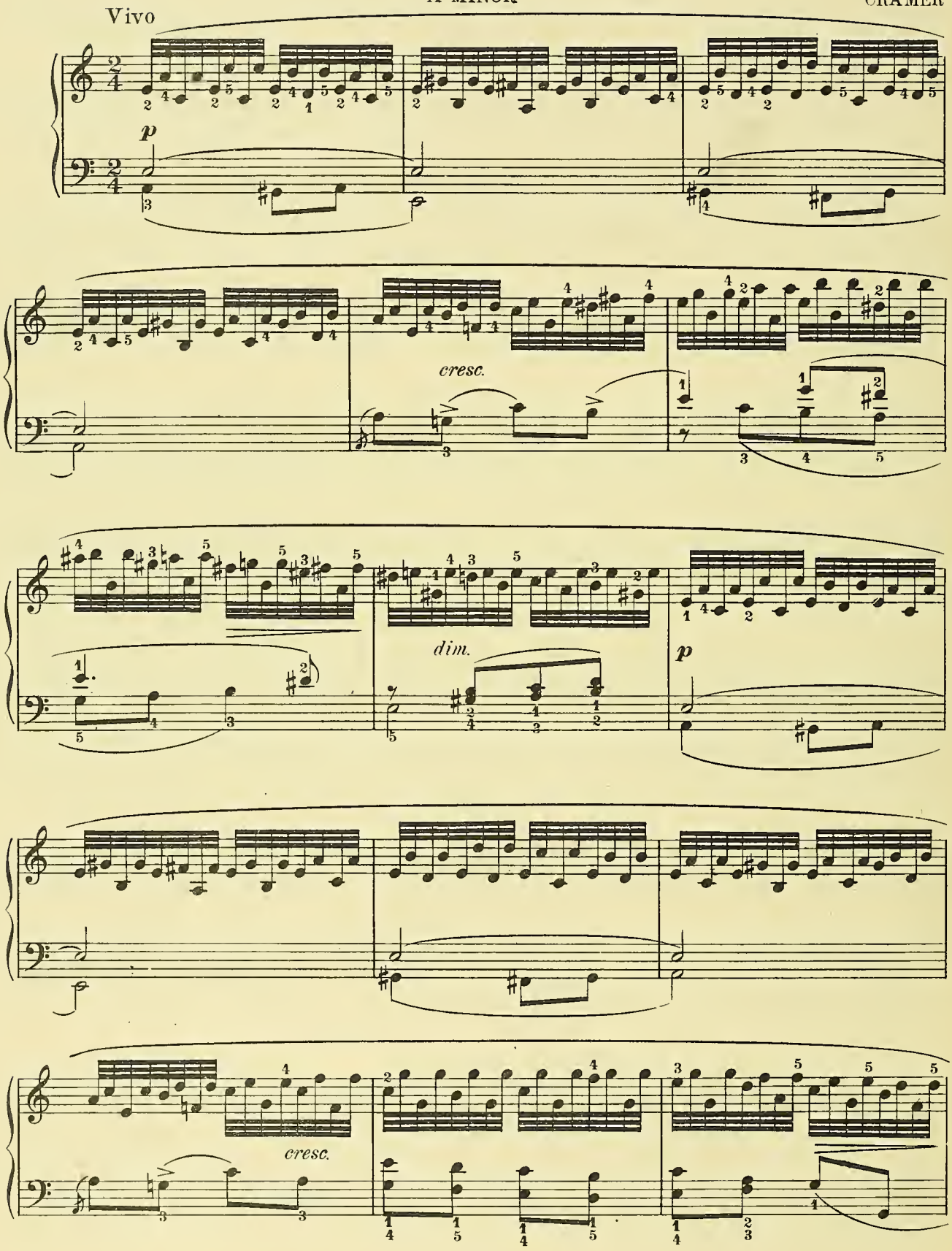
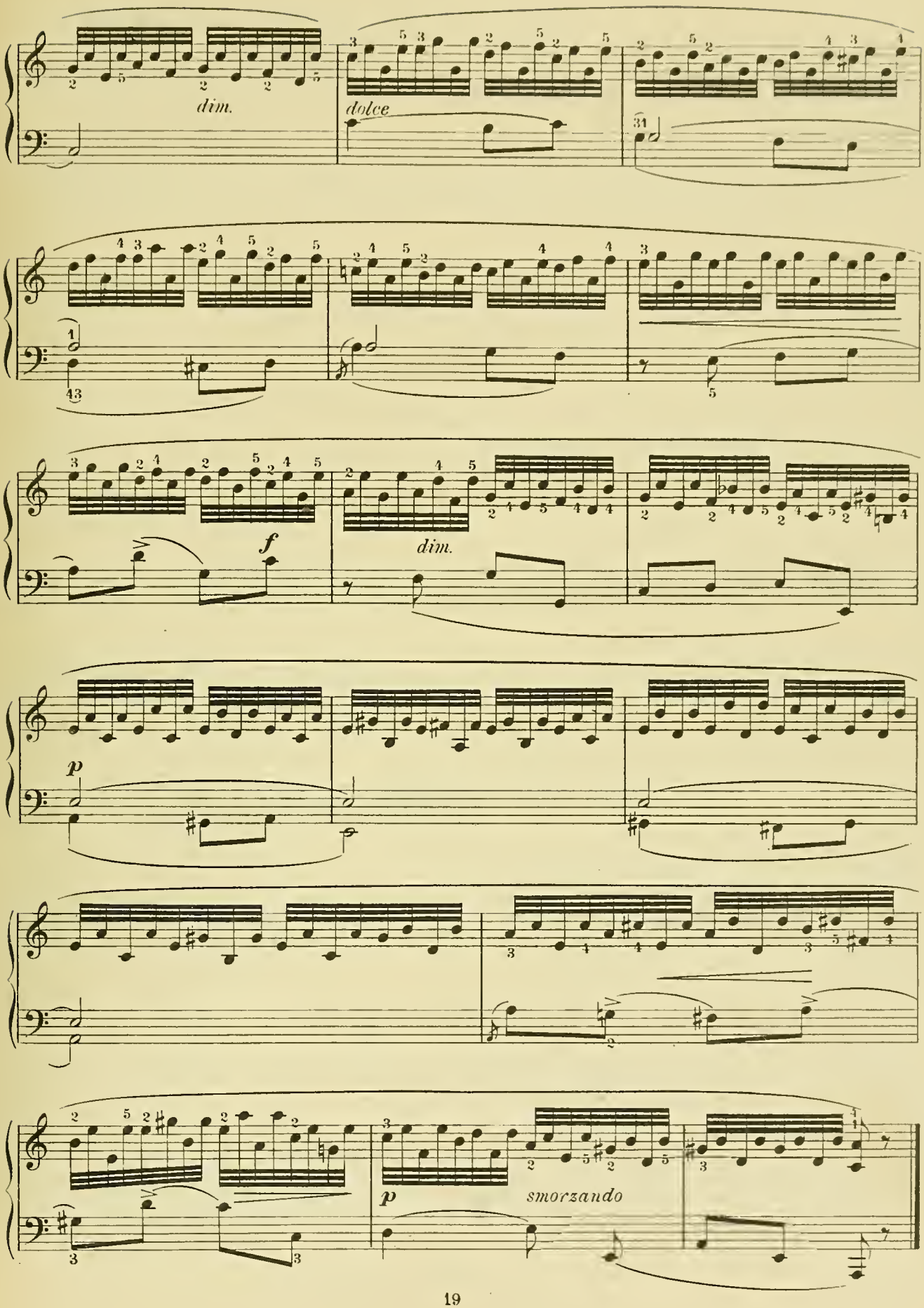
STUDY

A MINOR

CRAMER

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dolce
f
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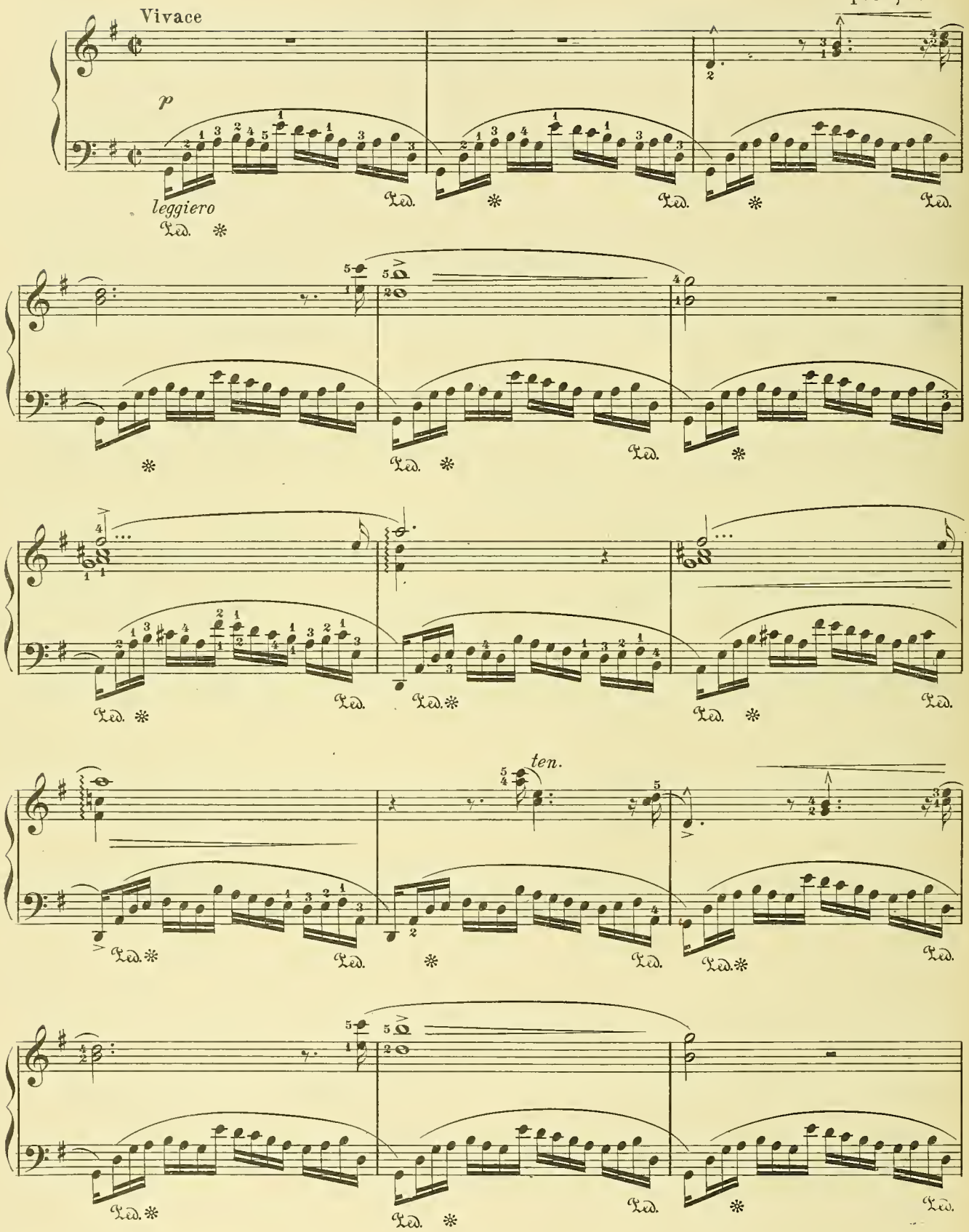
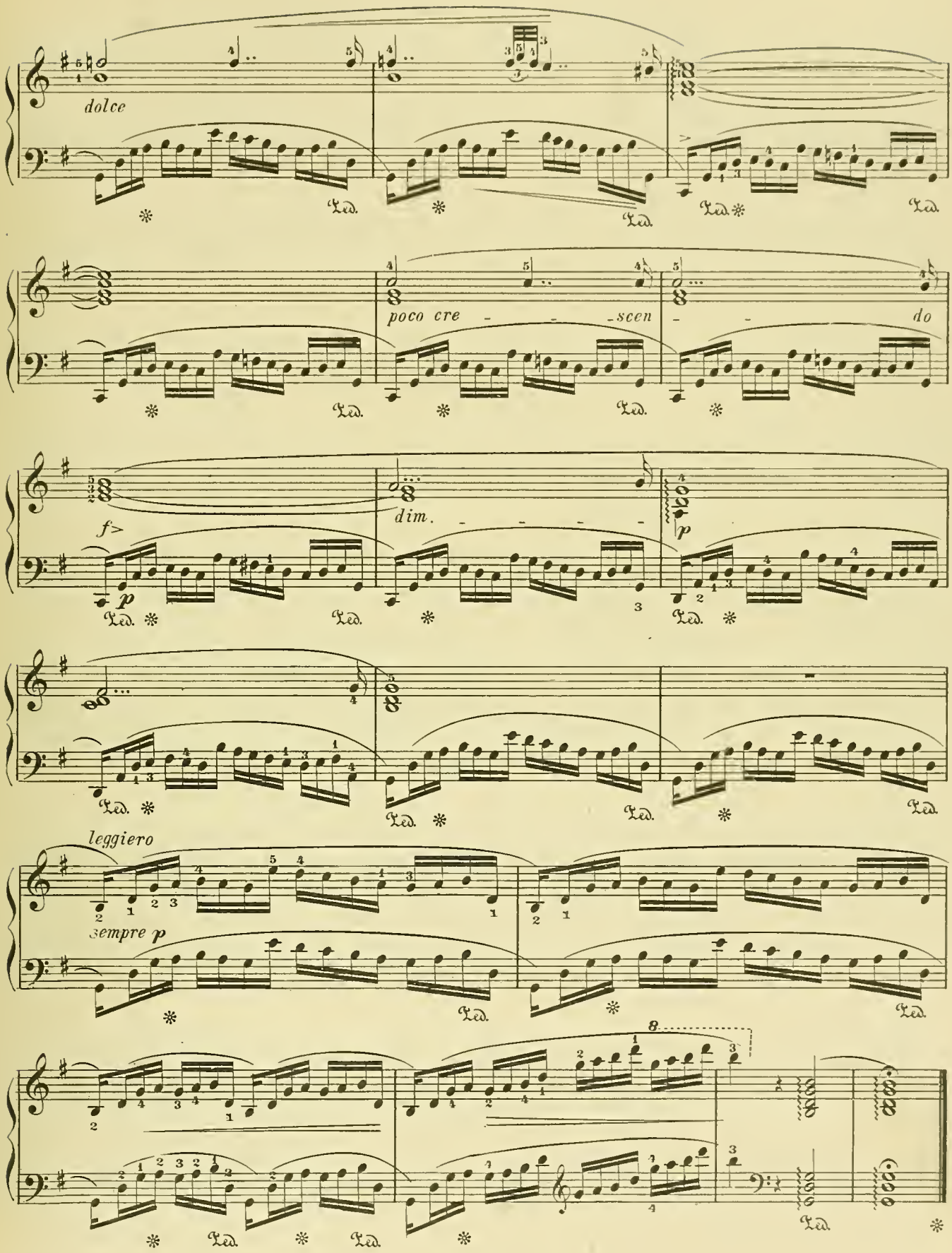
p
p
smorzando

PRELUDE

Fr. CHOPIN
Op. 28, № 3

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poco cre - - - scen - - do
f>
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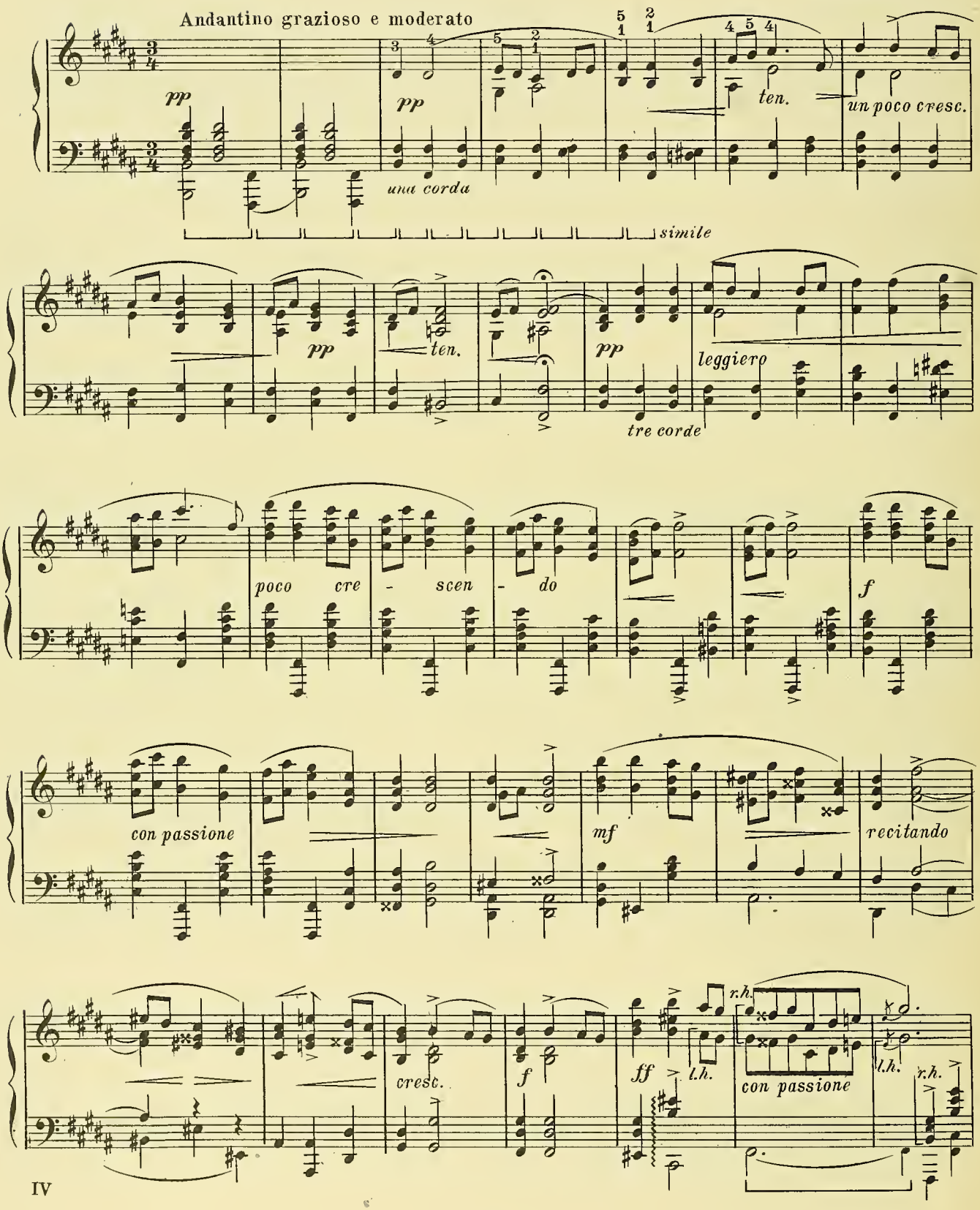
8

CHANT DU VOYAGEUR

B-MAJOR, Nº III

PADEREWSKI



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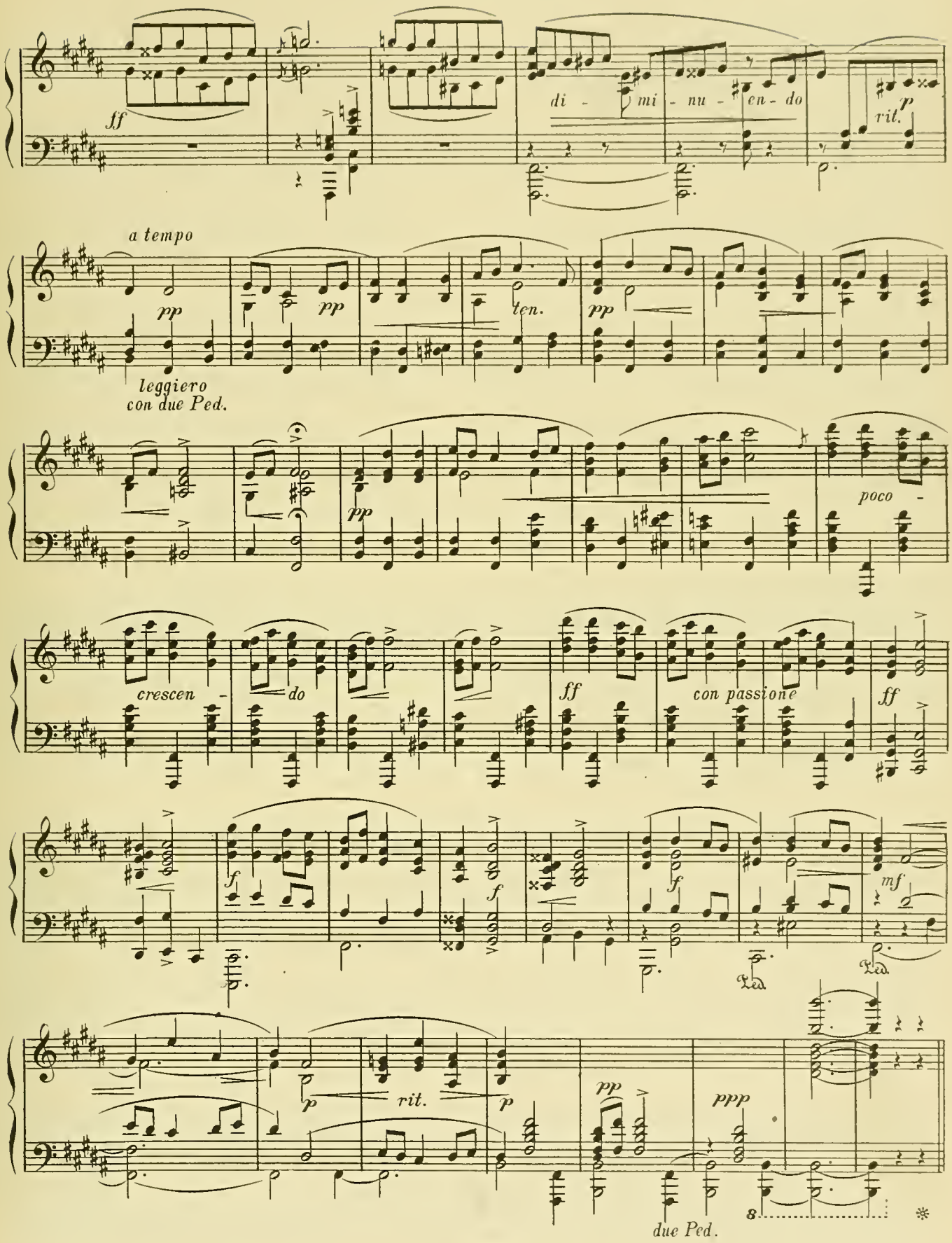
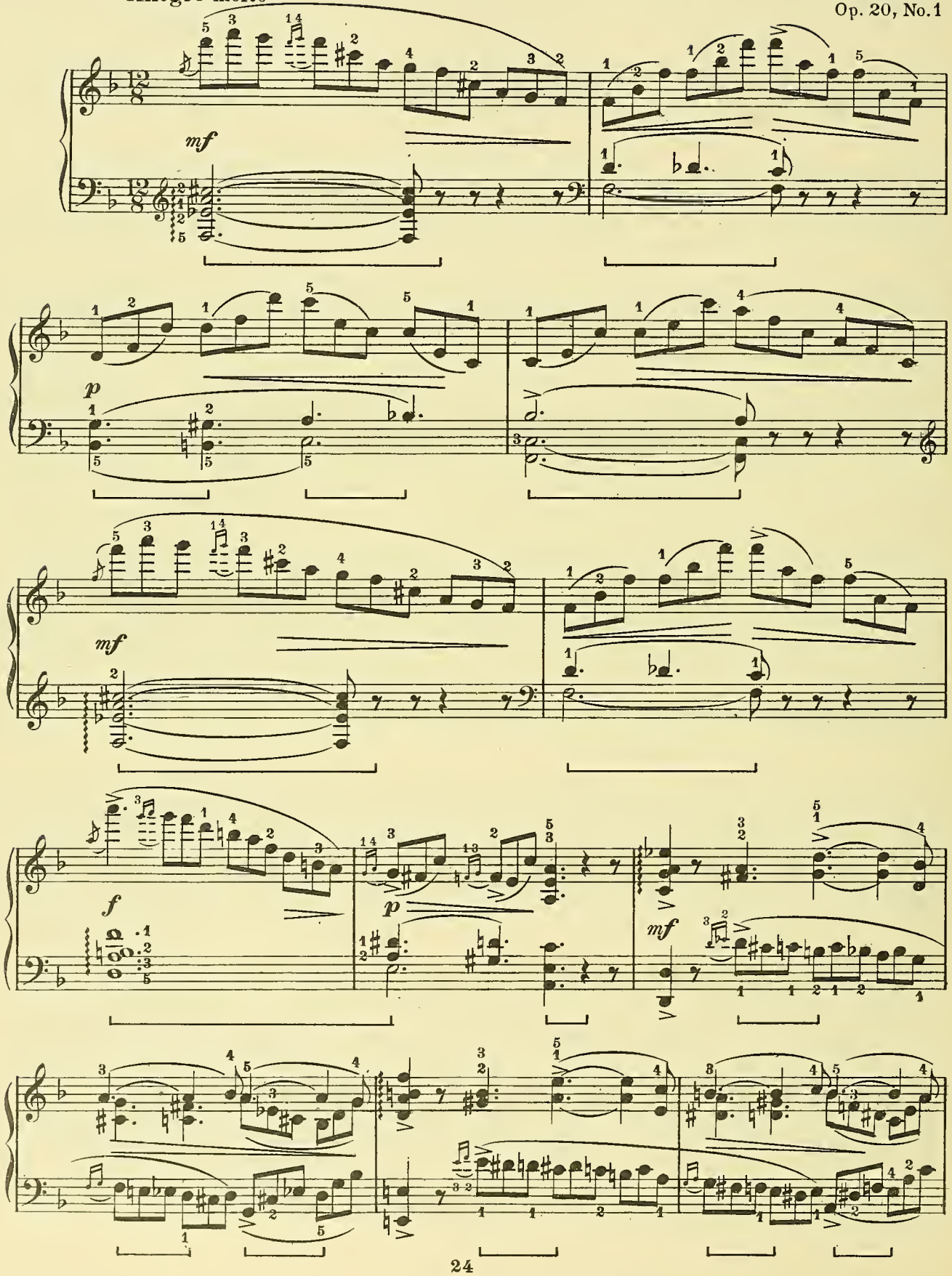

ff
di - mi - nu - en - do
rit.
p
a tempo
pp
ten.
leggiero
con due Ped.
poco -
crescen - do
ff
con passione
f
mf
rit.
ppp
due Ped.

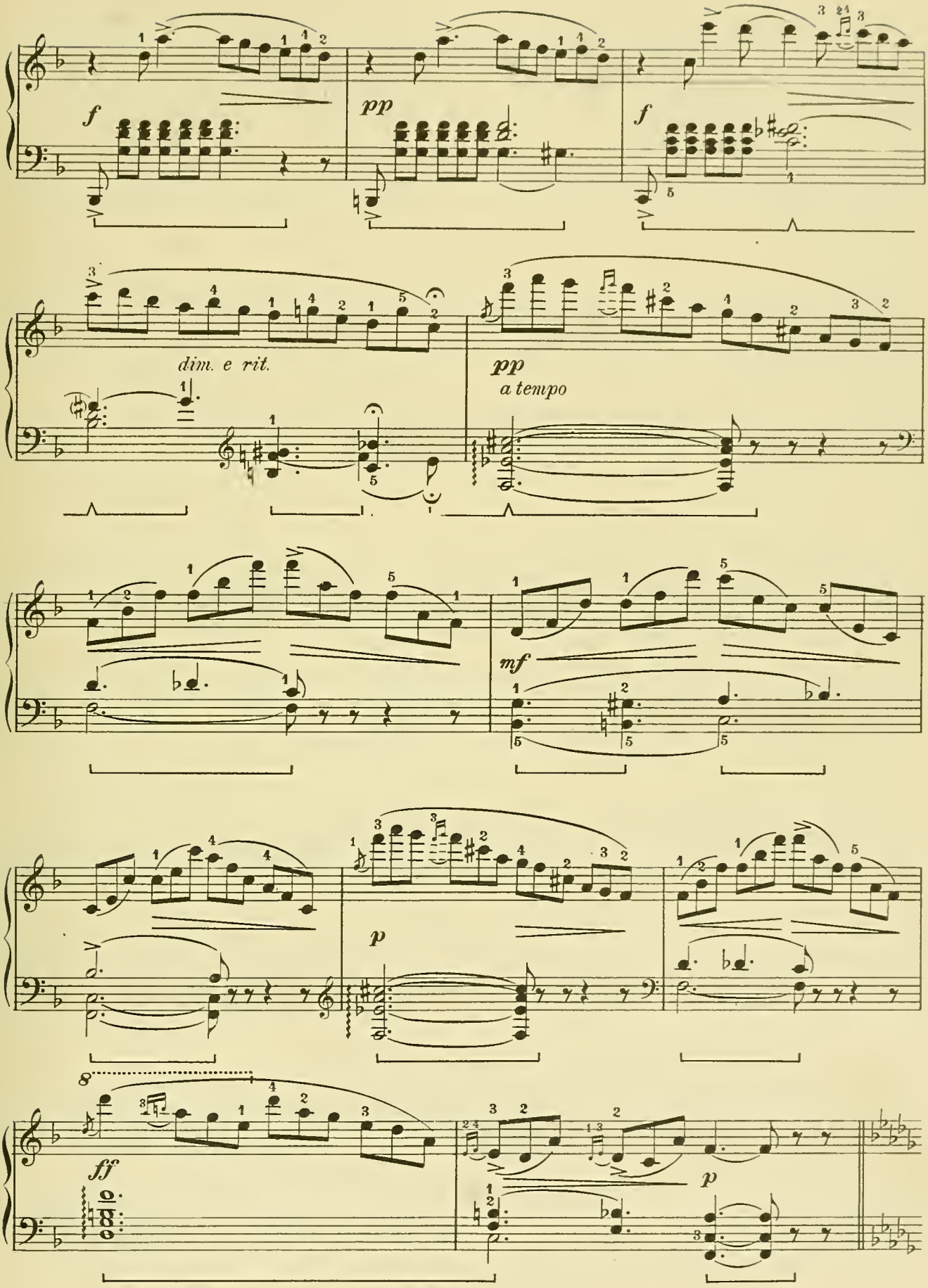
Edited by
Charles Dennée

BIGARRURE

A. ARENSKY
Op. 20, No. 1

Allegro molto




f
pp
f
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a tempo
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8
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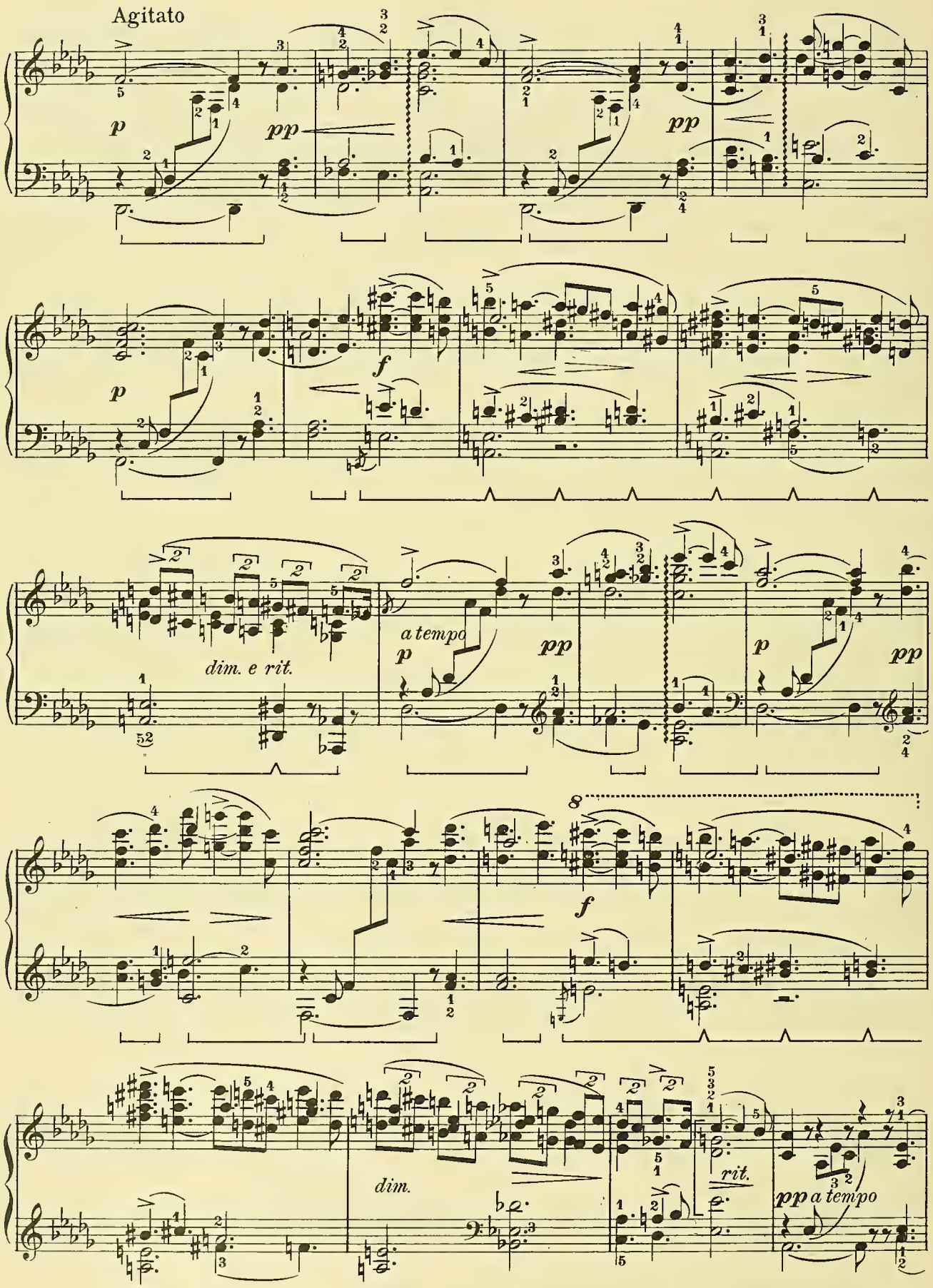
Agitato
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f
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a tempo
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pp
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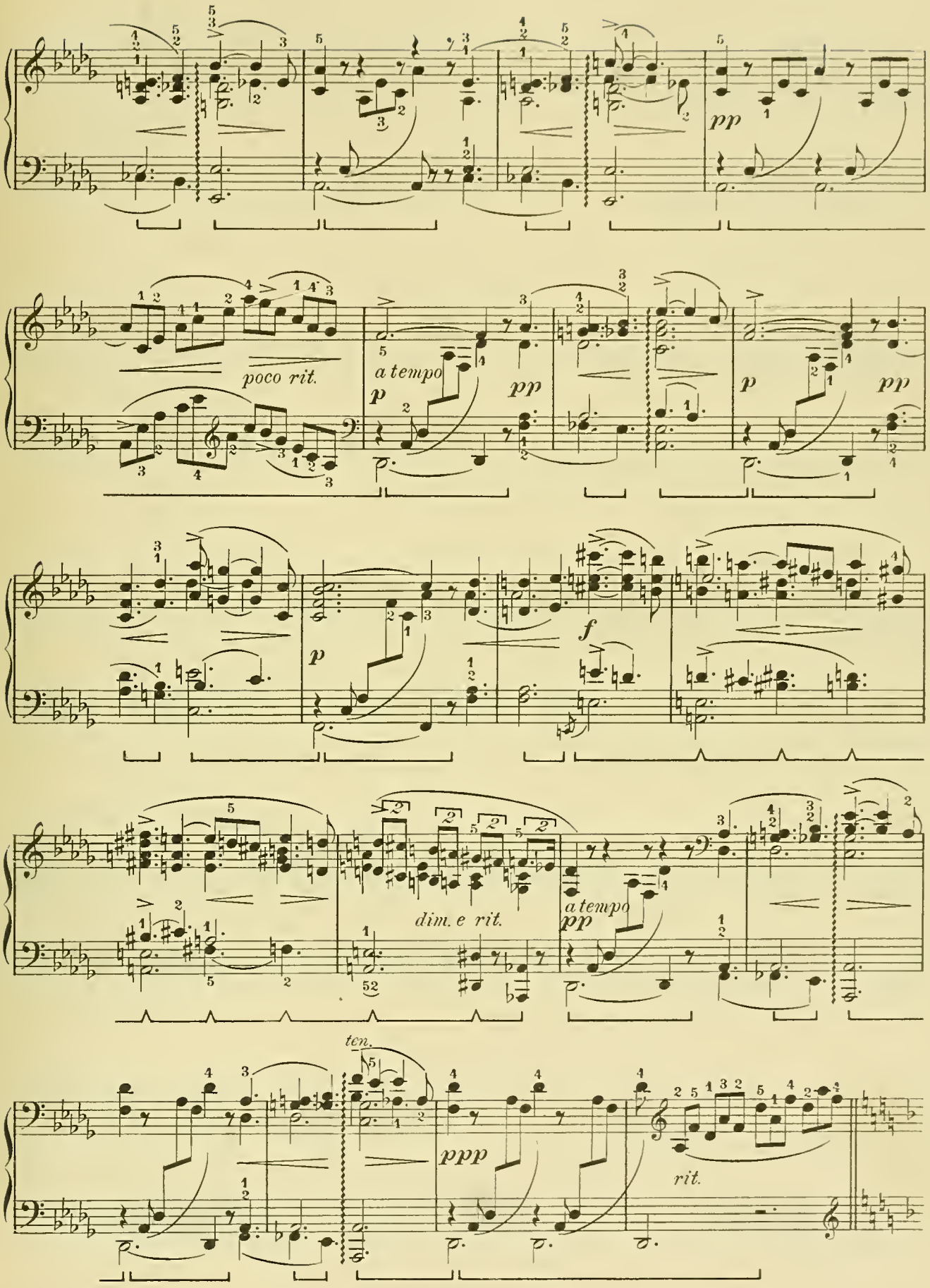
pp
f
dim.
rit.
pp a tempo


pp
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a tempo
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f
dim. e rit.
a tempo
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ten.
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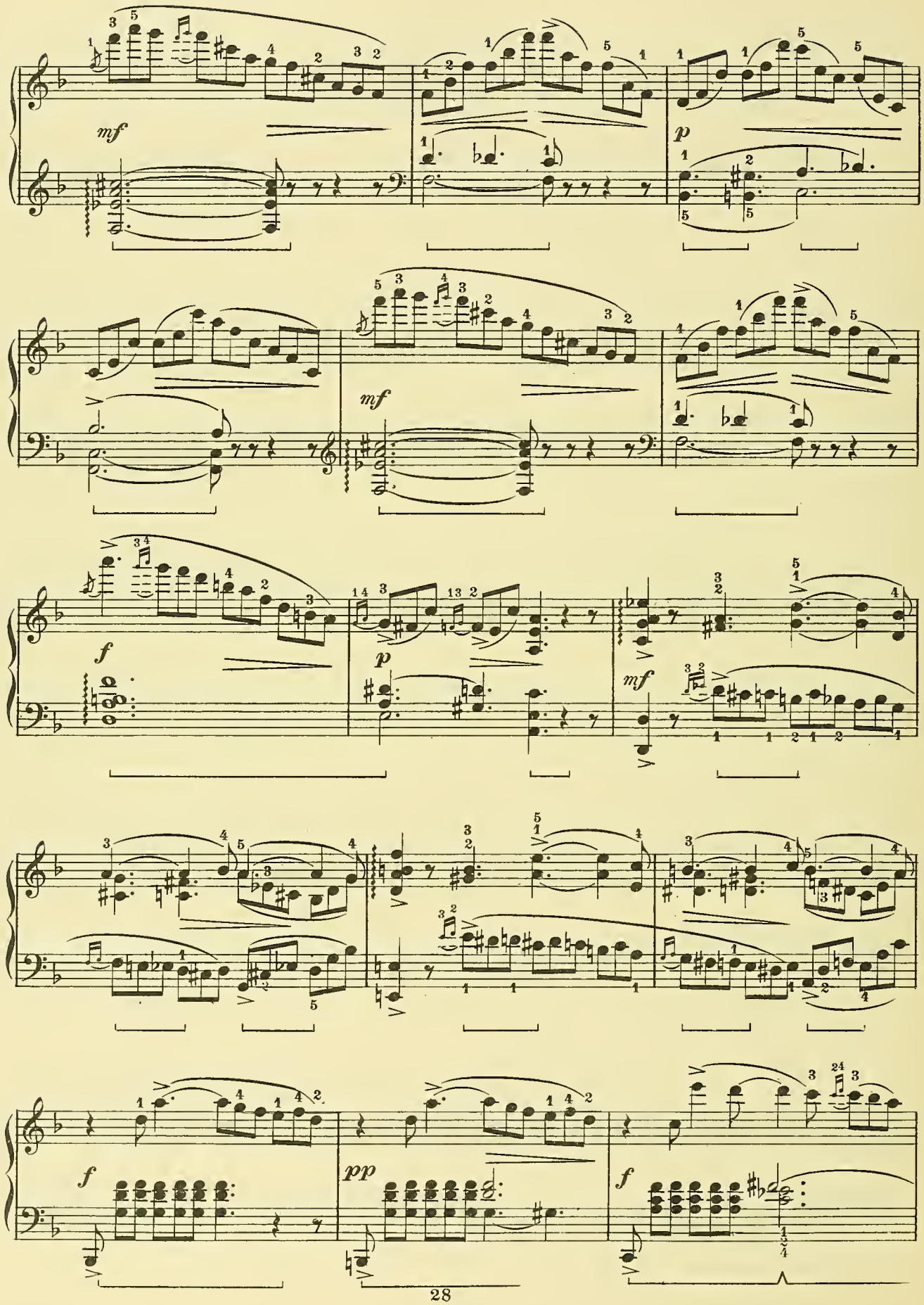
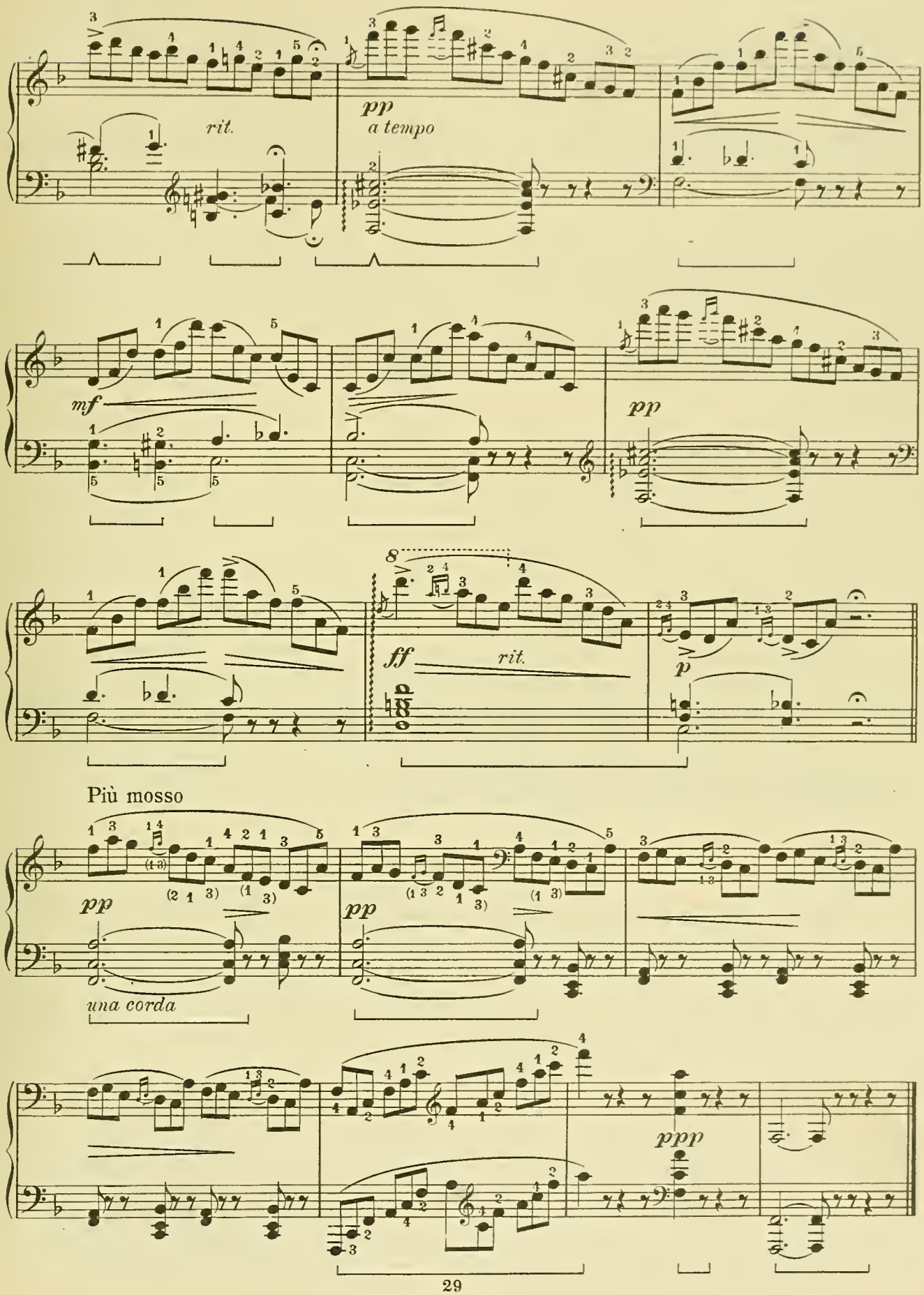
rit.

Tempo I.




rit.
pp
a tempo
mf
pp
ff
rit.
p
Più mosso
pp
una corda
pp
ppp

XVIII

FINGER PASSAGES WITH DOUBLE NOTES AND CHORDS

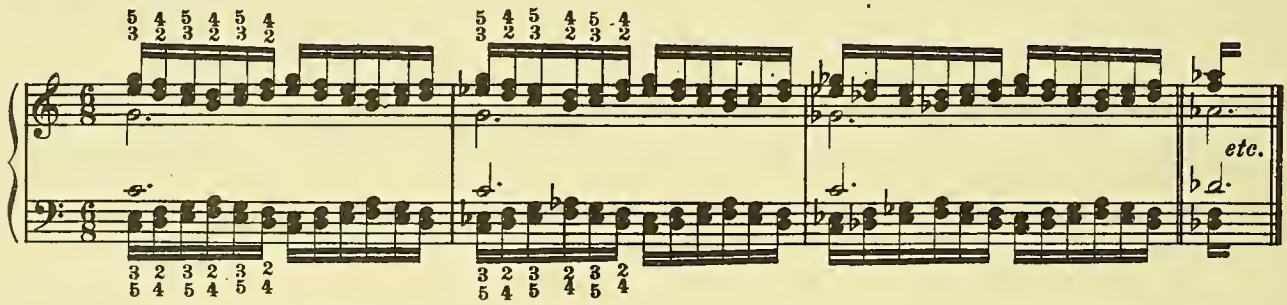
§ 1. The bravura element which is prominent in modern piano music, especially that selected for concert performance, has induced the utilization of Double note successions involving unusual and difficult finger combinations. Some of these require much practice, and a thorough concentration upon the mechanical adjustment of the fingers so that they strike the desired keys with accuracy, freedom from rigidity, smoothness and reasonable velocity. [§ 1]

§ 2. The chief object of Exercise No. 1 is the smooth connection of the Double Thirds. To keep this *legato* in the outer voices the second and fourth fingers are followed by a quick gliding of the third and fifth, and *vice versa*. [§ 2]

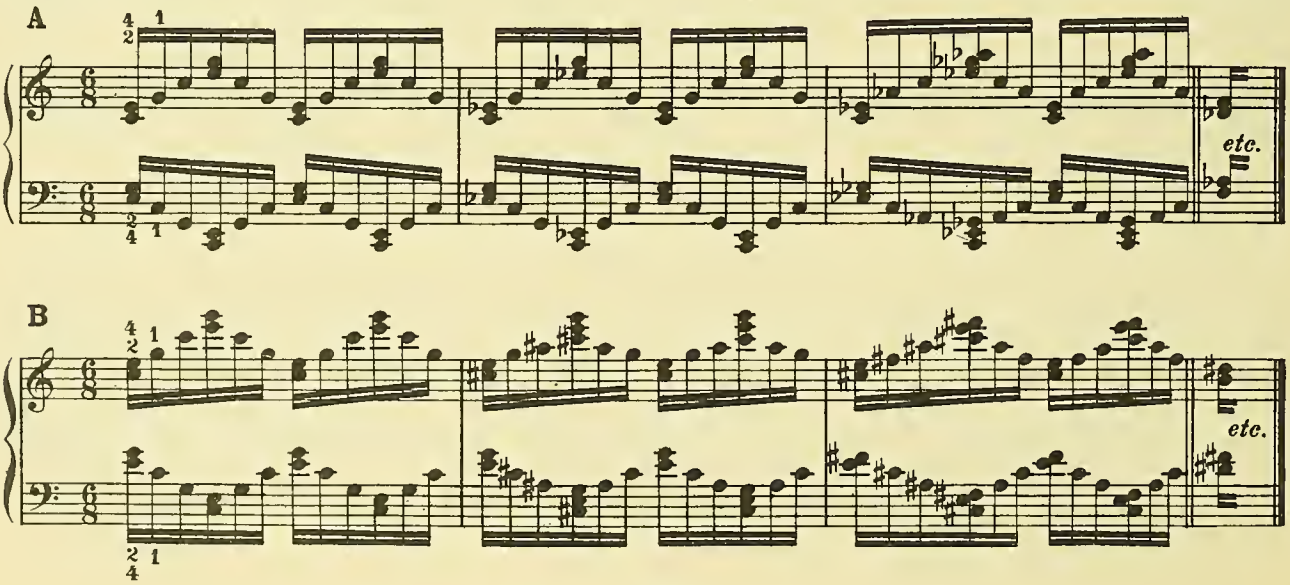
§ 3. An *arpeggio* figure in contrary motion, with Double Notes and chords placed at the upper and lower limits of the figure, is the form of technic given in Exercise No. 2. Practise at first with finger action only, very slowly. When sufficient mastery has been attained to admit of a moderate *tempo*, the fingers may be assisted by a slight swing of the hand. Exercise No. 3 is based on the same principle as No. 2. [§ 3]

§ 4. The combination of Octaves and *broken chord* figures, such as given in Exercise No. 4, requires much wrist control and facility in finger crossing. The arm should be well balanced in its movements from one position to another, and never allowed to drop heavily on the Octave. Play the chords in Exercise No. 5 with finger action only, avoiding all rocking and pushing motions, which would retard muscular freedom and produce tenseness. [§ 5]

Exercise No. 1 — **Double Thirds with Held Tones** [*HANON*]



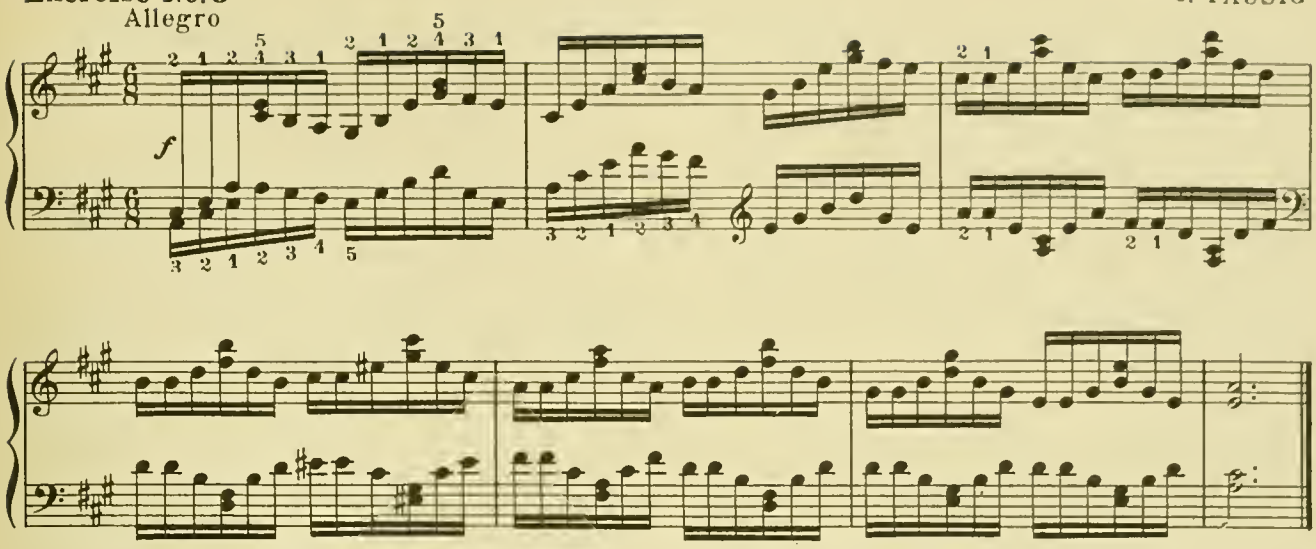
Exercise No. 2 — TAUSIG



Exercise No. 3

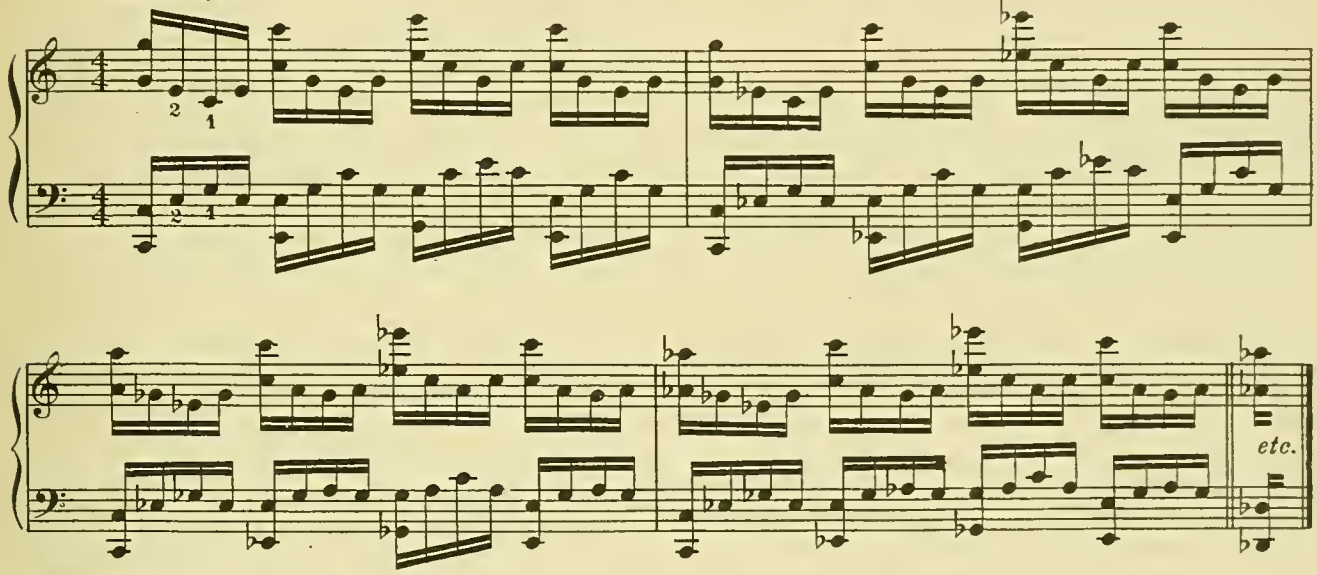
Allegro

C. TAUSIG



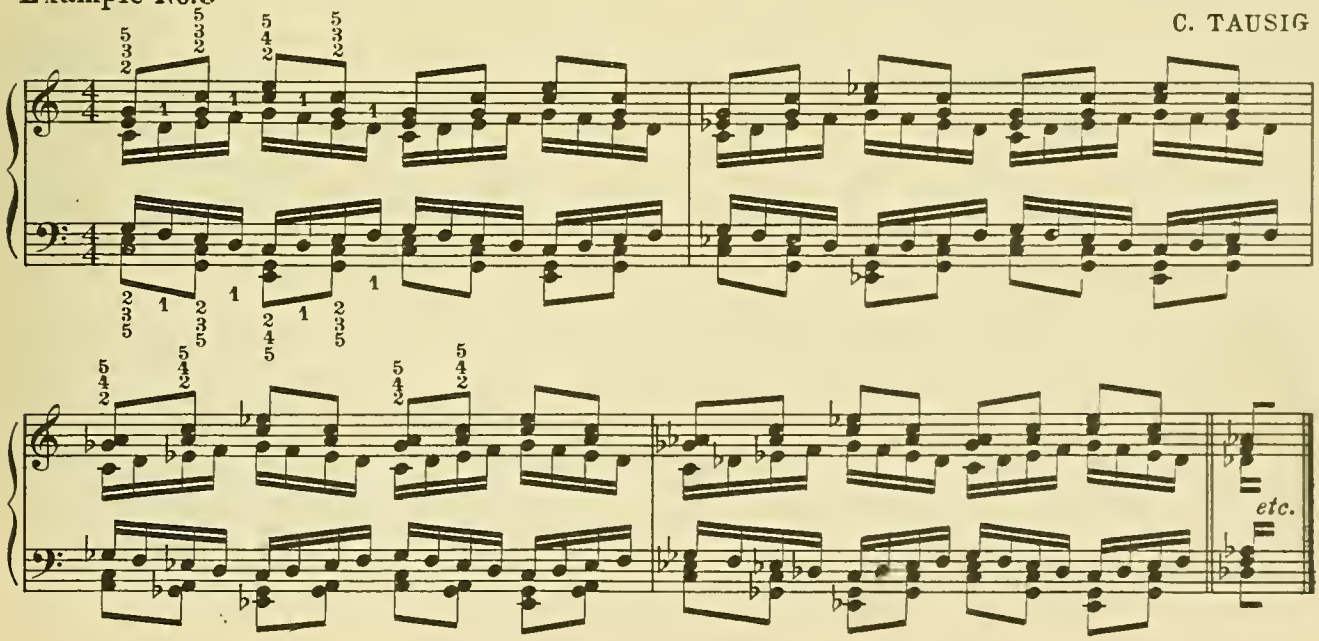
Exercise No. 4

C. TAUSIG



Example No. 5

C. TAUSIG



Study, *Clementi* [PAGE 33]

§ 5. Absolute accuracy in the performance of the Double Notes in the STUDY by Clementi, must be secured by an incisive stroke of both fingers, taking the keys exactly together. The wrist may be held a little higher than would be the case in single note passages, and should move with the forearm held steadily at an unvarying level, with free sidewise action of the shoulder. The phrasing for the Double Notes should be carefully observed. [§ 7]

Etude, *Köhler* [PAGE 36]

§ 6. This ETUDE is valuable for its passage work in Double notes. It contains splendid preparatory work for the succeeding "Arabesque" by Leschetizky. Observe the double Triplet phrases which appear in both hands. Allow the forearm to be lowered on the first Triplet and raised on the second to insure relaxation and to assist in obtaining the desired velocity.

Arabesque, *Leschetisky* [PAGE 38]

§ 7. This *Arabesque* has value as a technical study, affording an opportunity for exploitation of Double Note playing in alternation between the hands and by virtue of its difficulty and effectiveness is a favorite concert number.

Carefully follow all the indications of phrasing, touch and pedaling. The dynamic markings, especially the sudden *crescendos*, are also essential if the full effect of the Piece is to be realized. [§ 8]

Caprice, *Reger* [PAGE 42]

§ 8. A strong wrist, sure touch, and dexterity in *staccato* chord playing are required for the performance of the CAPRICE, by Reger, which is a representative of the composer's lighter moods. Clean phrasing, vigorous attack and careful following of the dynamic signs, combined with a general freedom of style, are all the directions necessary. [§ 9]

Serenade, *Rachmaninoff* [PAGE 44]

§ 9. This is one of the earlier piano compositions by this composer, who is a leading exponent of the contemporary Russian school. It is not only musically interesting, but full of character and charm that are essentially expressions of the Slavic spirit. Technically it affords valuable experience in close, interlocking relations between melody and accompaniment.

The general rhythmic impression is that of a waltz movement. The performance should not be too fast, and should be characterized by a certain abandon and a flexible *rubato*, but which must not nullify the fundamental rhythm. The melody is to be brought out in rather pronounced manner throughout, suggesting an English horn against a subdued string accompaniment.

The first two measures of the introduction should be announced rather deliberately, with a *crescendo* culminating (3) in an *F* which is to be played with a strong accent and a pressure which will allow it to vibrate c early through three measures and to sound above the light *staccato* chords. The left hand silently takes the *F* from the right hand and holds it. The opening *motive* is repeated twice with a Triplet at the end the first time and a Quintuplet the second time. Both these groups must show their rhythm definitely, without dragging. The second *period* is a trifle faster The first chord in the second measure receives pressure and glides gently and softly from the *eighth* note to the *quarter*, with an almost imperceptible suggestion o delay when the *motive* appears again (18) (22).

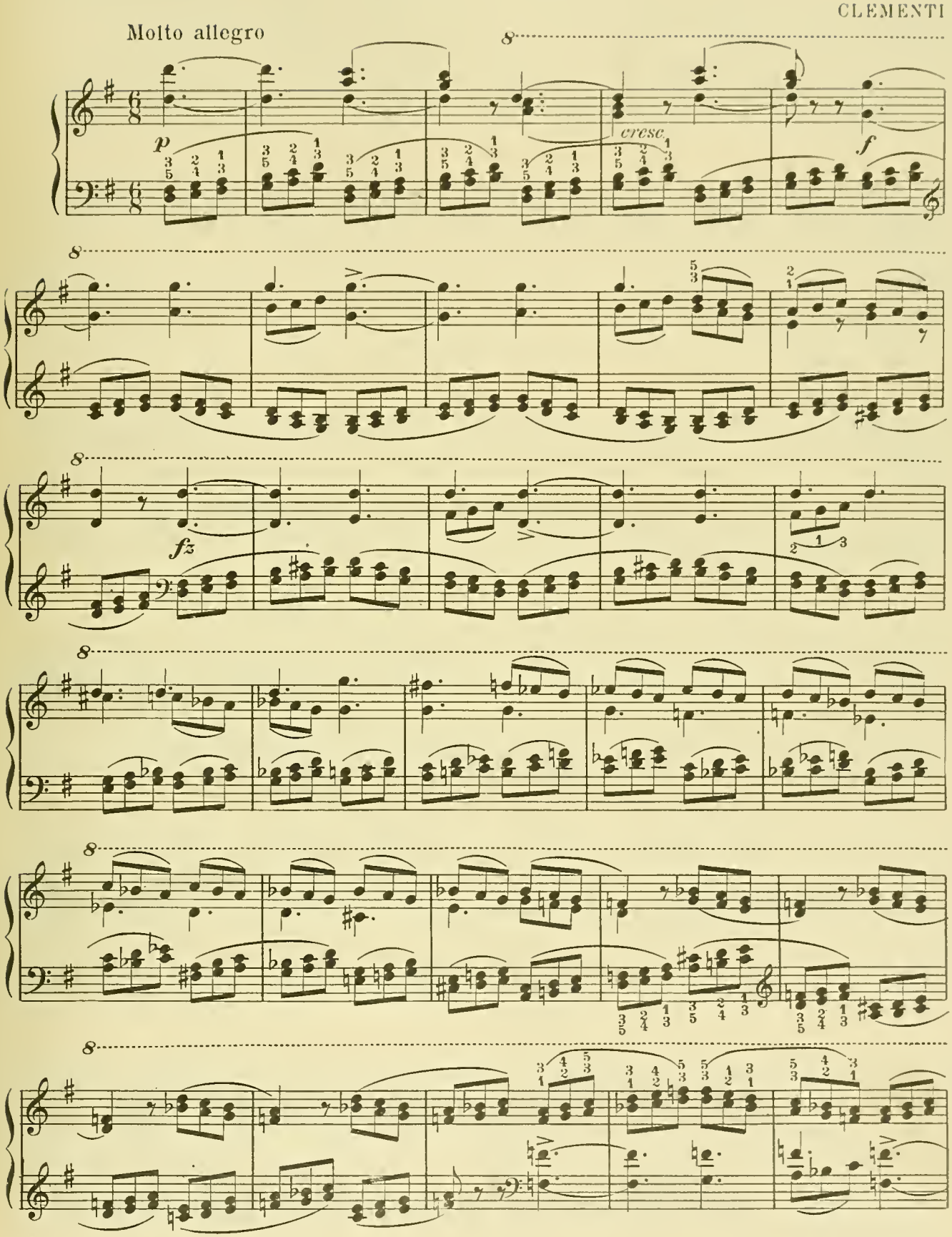
The waltz movement begins very softly, but the chords must be quickly rolled, like the plucking of a stringed instrument. The melody (35) is given out quite strongly, but is decidedly *cantabile* in character, while the accompaniment is very soft and always retains its *pizzicato* character. The *sixteenth* note figures (43) should have a gracefully undulating effect. Upon its re-entry the melody (47) becomes suddenly loud, with decided accents and considerable swing, which must be clearly maintained.

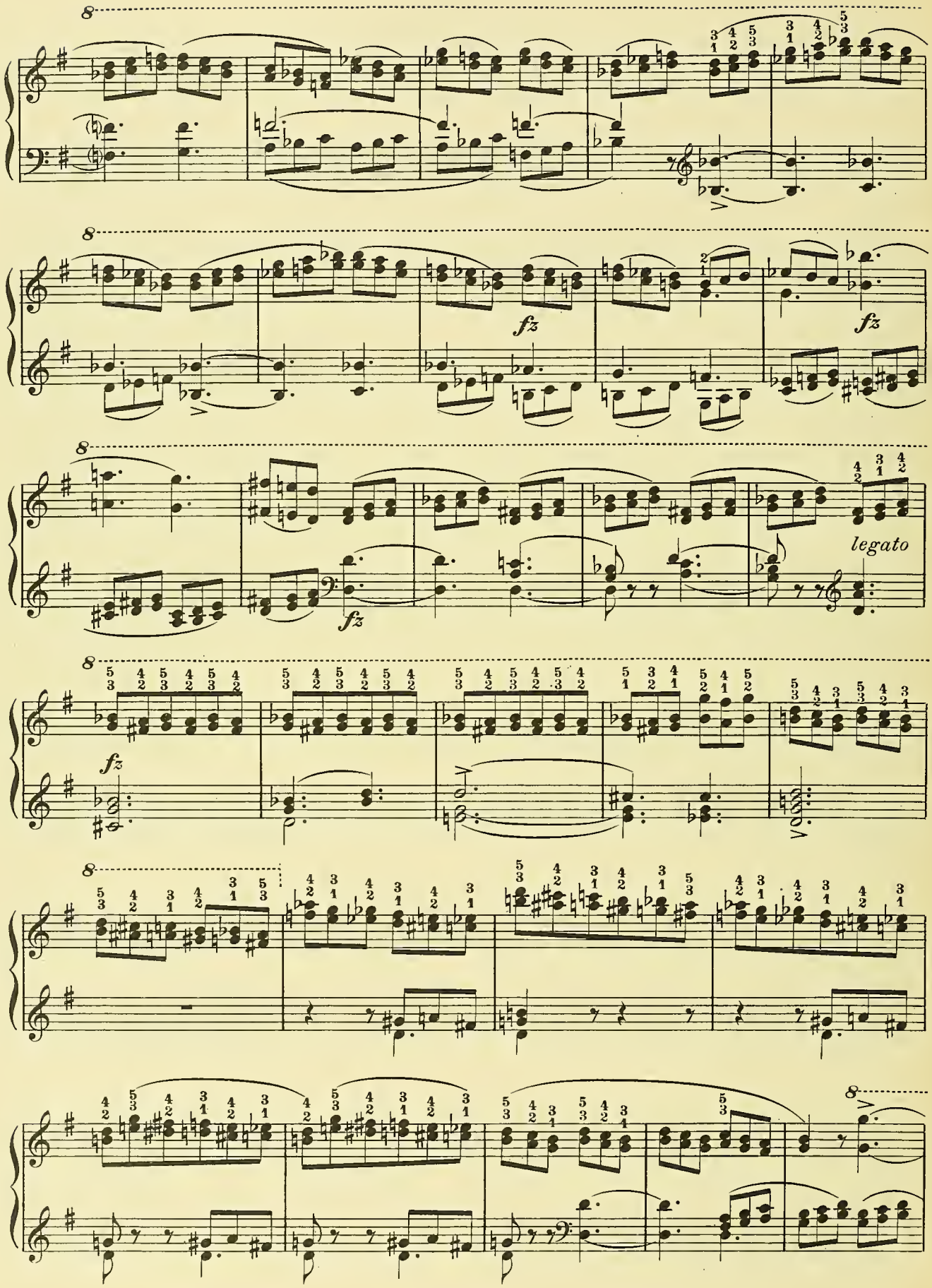
The Second Subject (60) is in the *tempo* of the First Subject. The chords should be *pianissimo*, with pressure acents and exceedingly smooth phrasing, the second note of the *slur* touched very softly and instantly released, and the afterstriking *staccato* chord very light. The song-like *motive* (73) is given out with a decisive swing and a pronounced *crescendo* and *ritardando*, suddenly dying to *piano* on its last note (77). At its second appearance variety may be secured by more intensity and by the omission of the *ritardando* in the *crescendo*, and with the third citation the whole effect should be still more intensified. This time the final note *F* is played very loudly and must be sustained through the four measures. Beginning here the rhythm of the Principal Subject is suggested, at first in short *motives*, although presently it is fully restated (112). At the end of the *period* (125), after a momentary *ritenuto*, an approximate *a tempo* begins, taking up the real swing again in the next measure. The last five measures (150) should be played with strong contrast, in *tempo* at first, but with a diminishing of tone and slight flexibility of rhythm in the last measure but one. The end must be strong and virile in tone, with a pause on each chord. [§ 10]

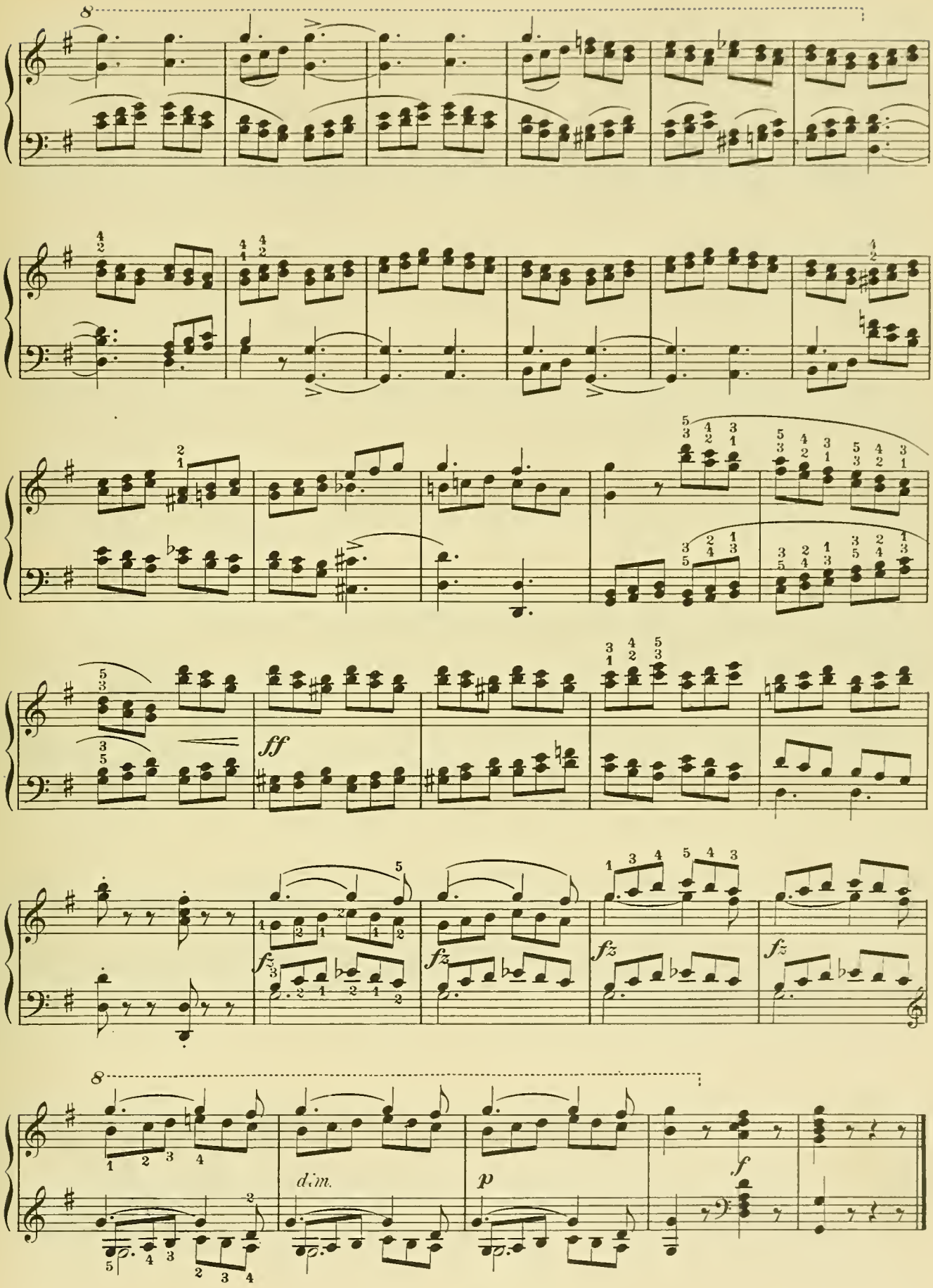
STUDY

G MAJOR, No. LXXVIII

CLEMENTI

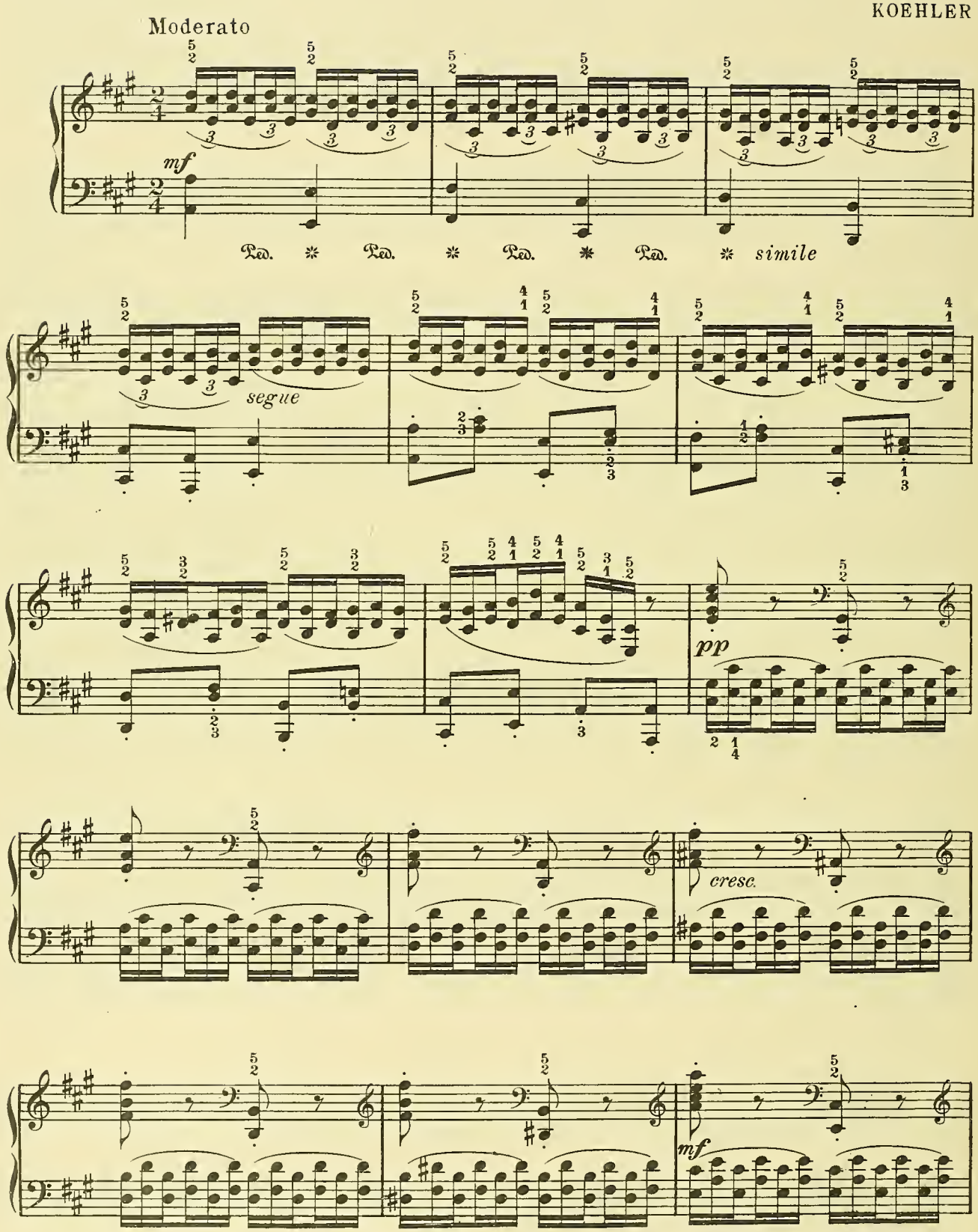


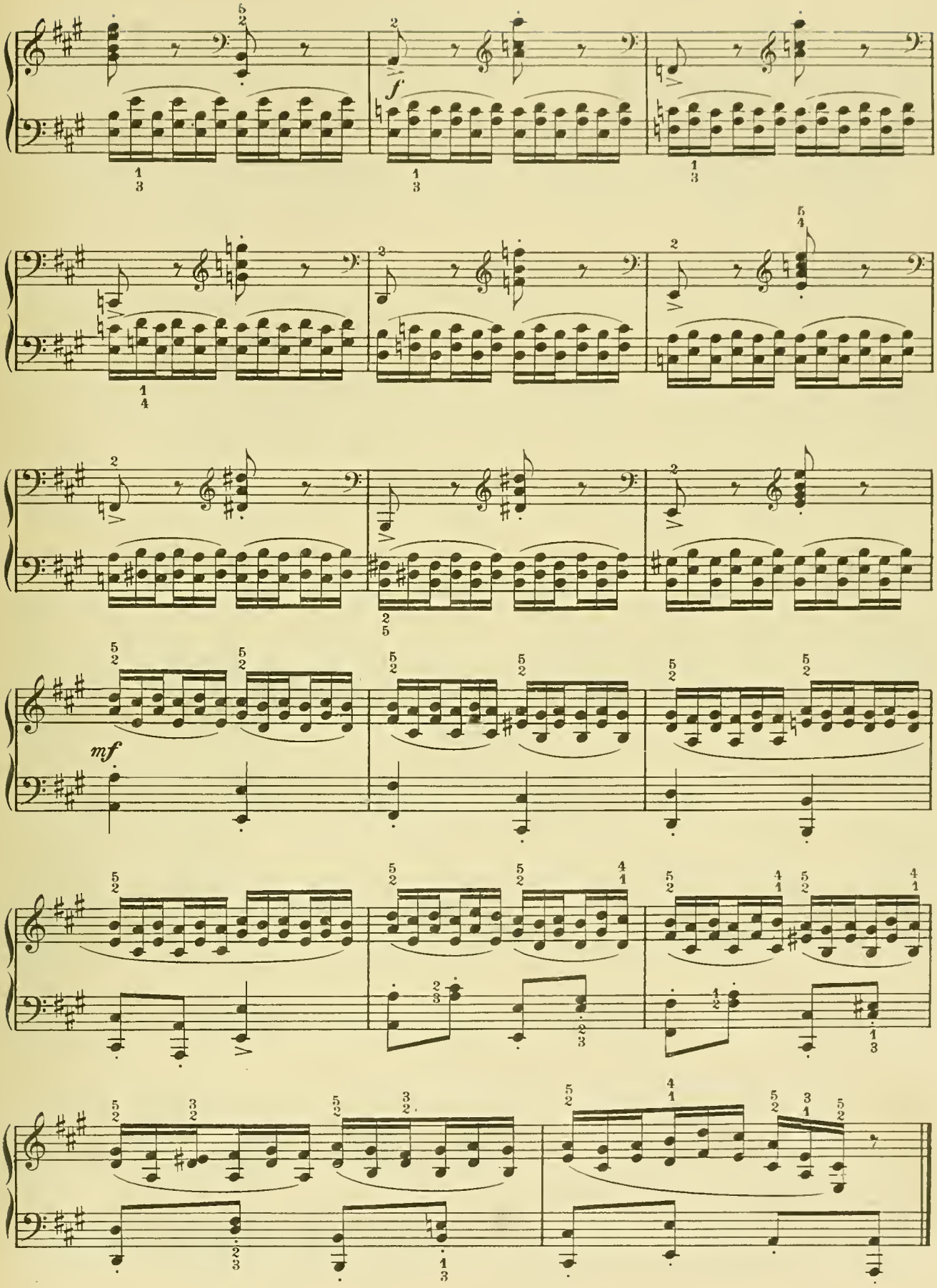

fz
fz
fz
legato
fz


8
ff
fz
fz
fz
fz
8
dim.
p
f

ETUDE

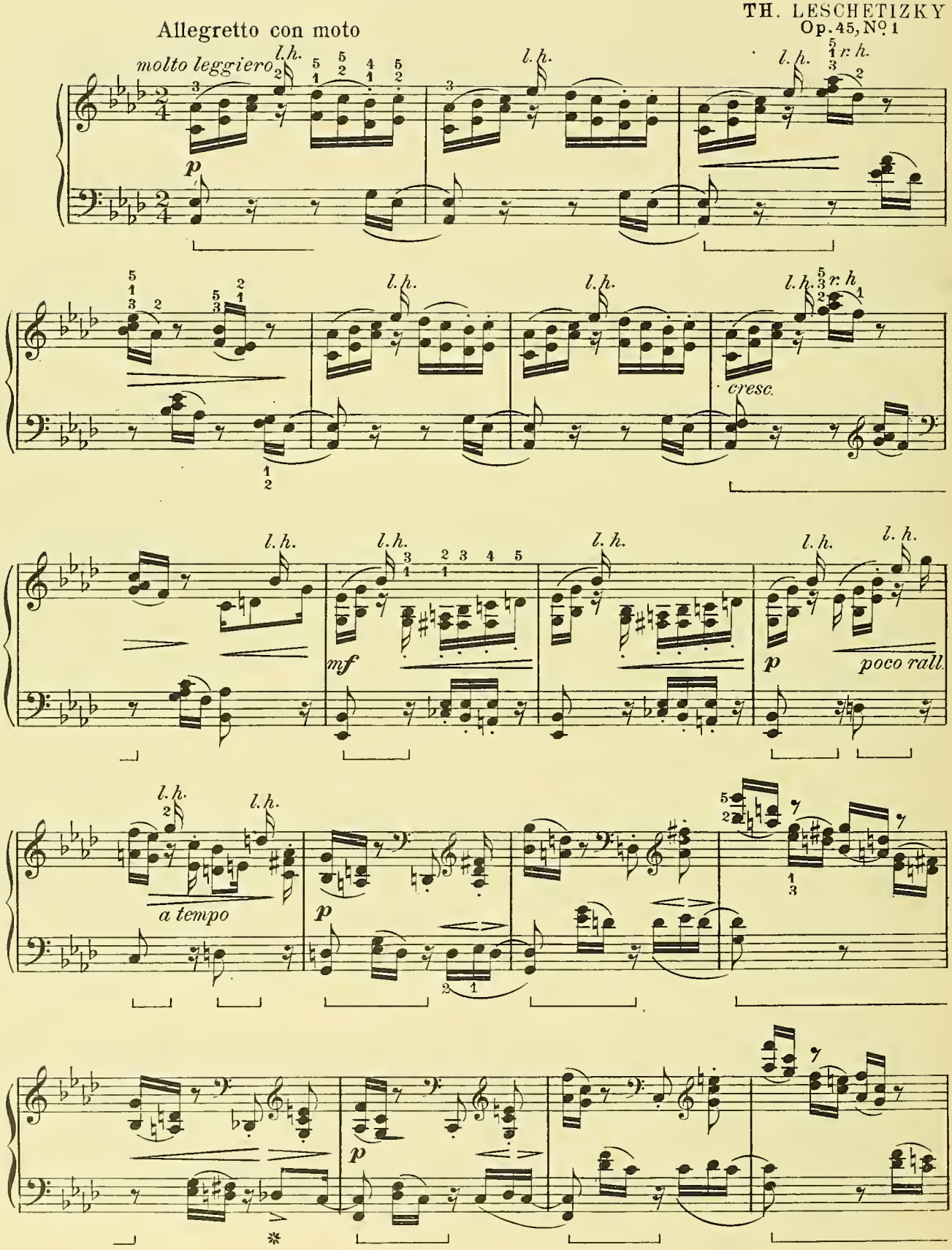
KOEHLER

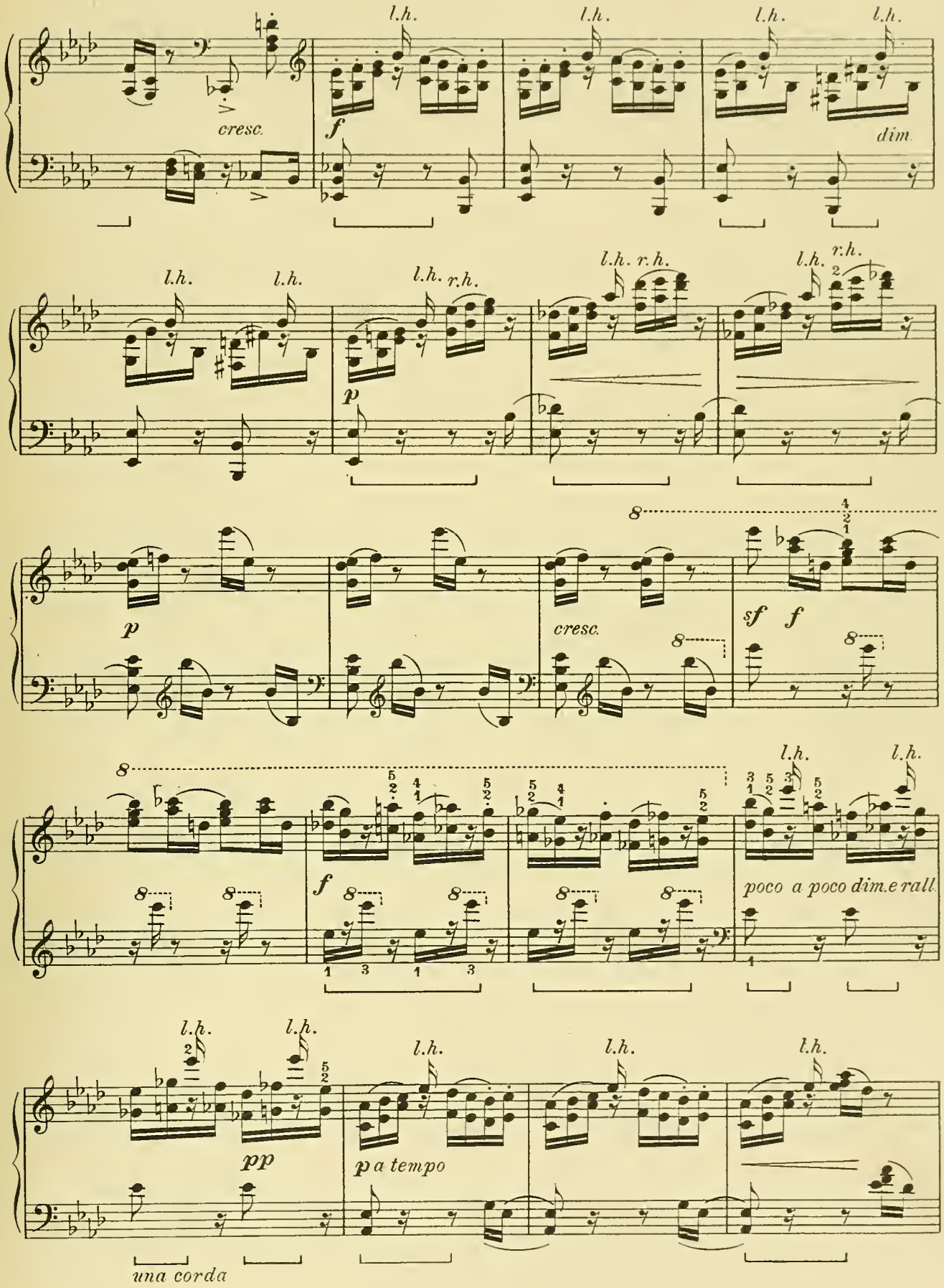


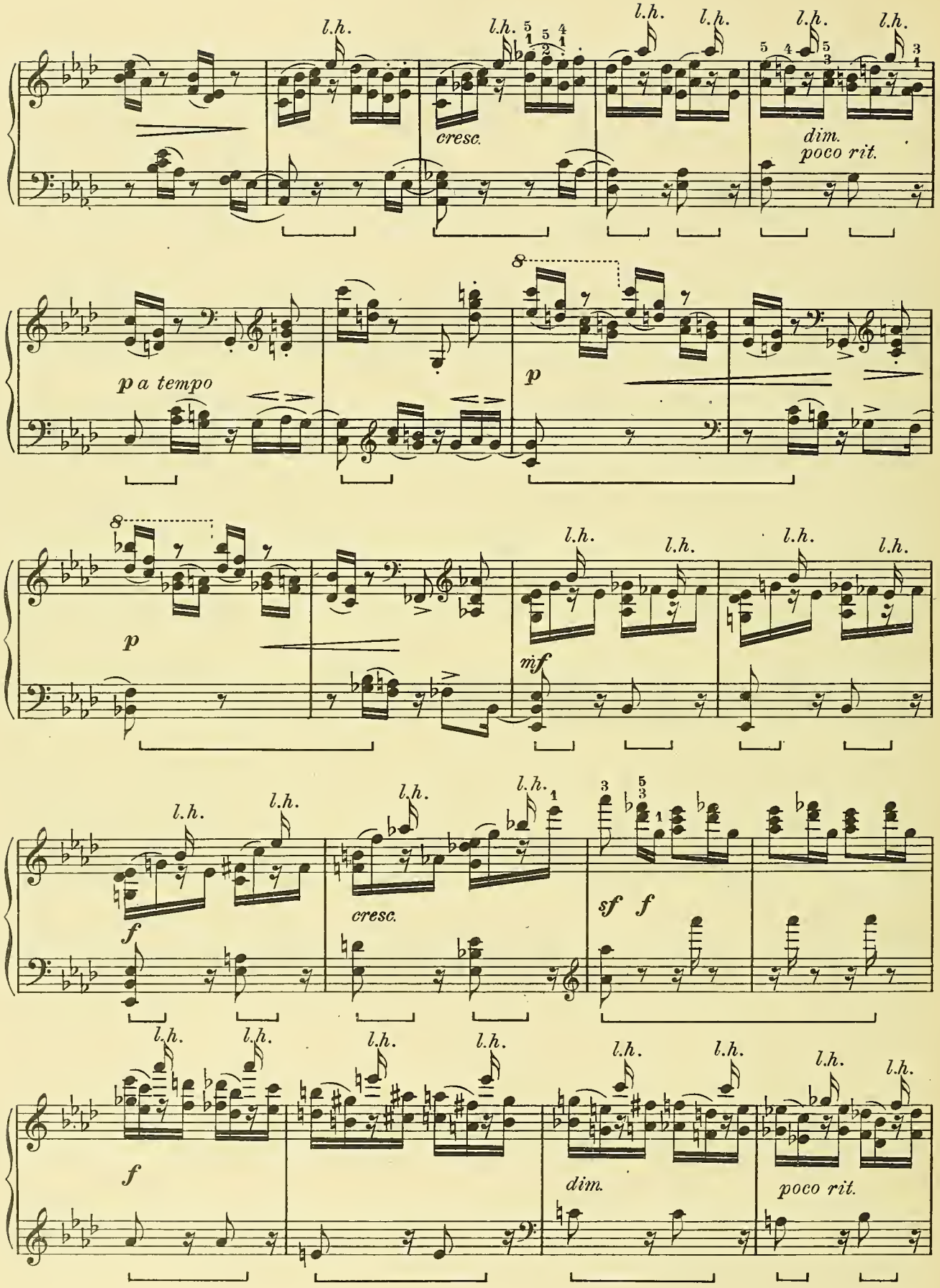

f
mf

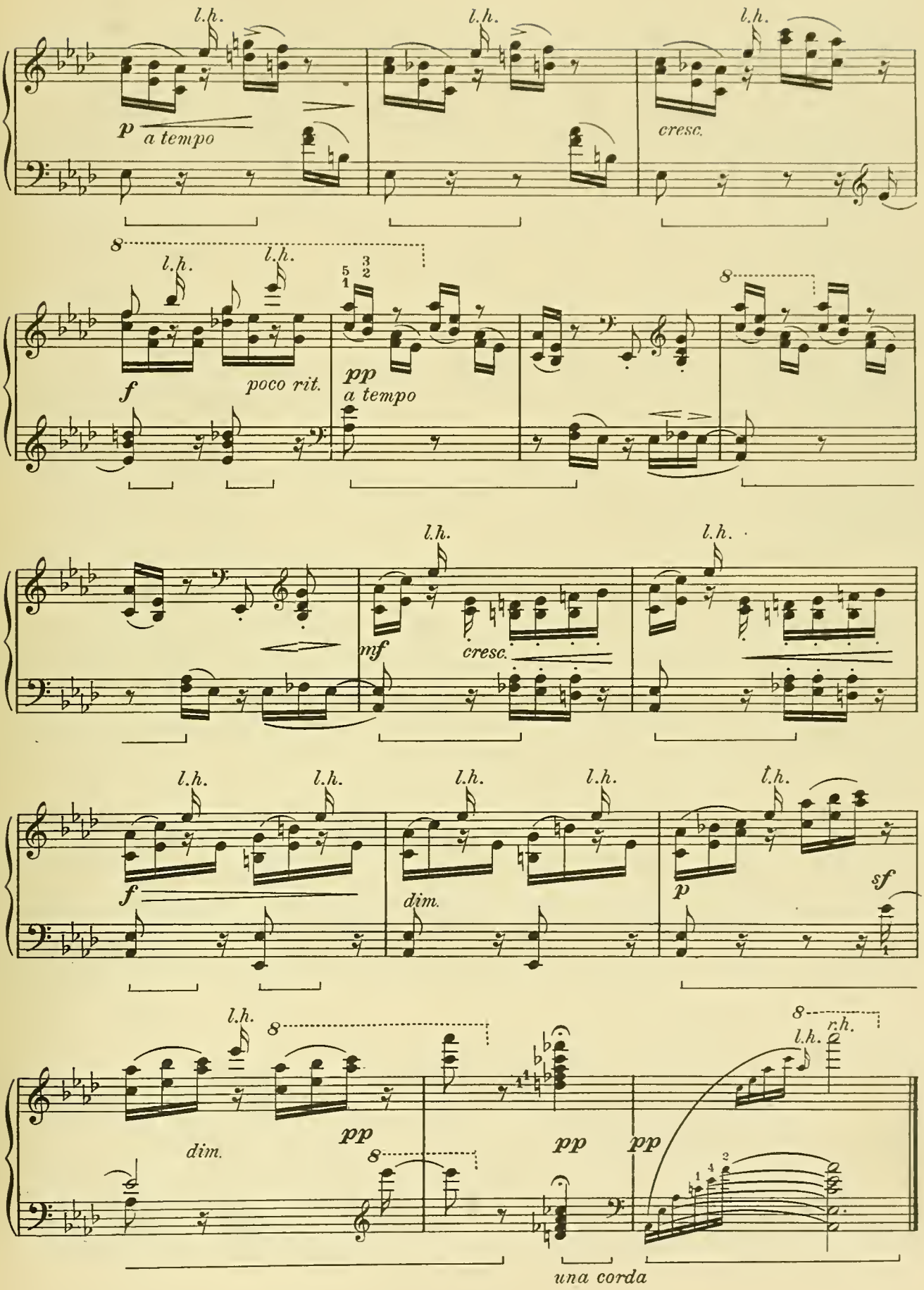
ARABESQUE
IN FORM OF AN ETUDE

TH. LESCHETIZKY
Op. 45, No. 1




l.h.
cresc.
f
dim.
r.h.
p
sf
poco a poco dim. e rall.
pp
p a tempo
una corda

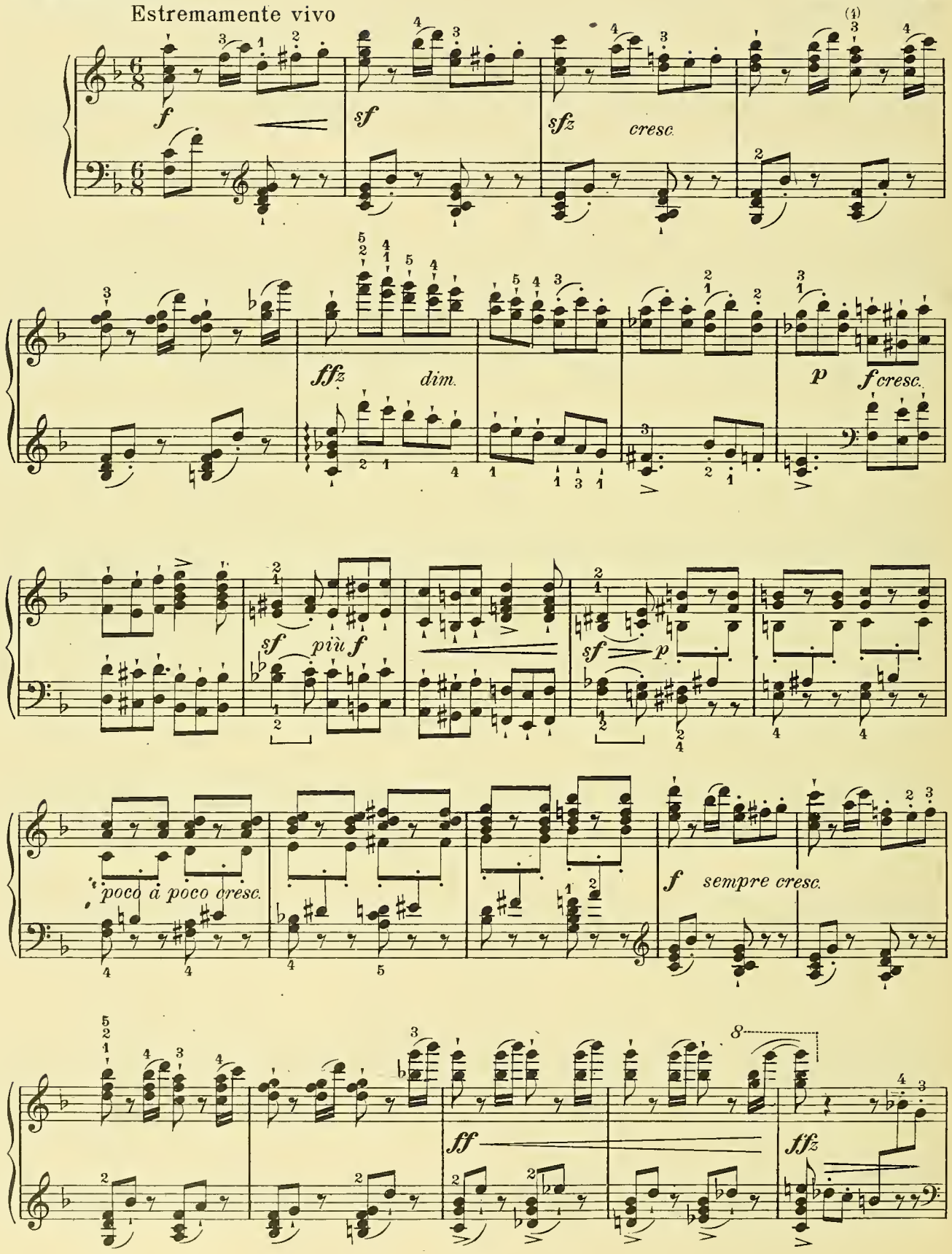

l.h.
cresc.
dim.
poco rit.
p a tempo
p
mf
f
sf
dim.
poco rit.

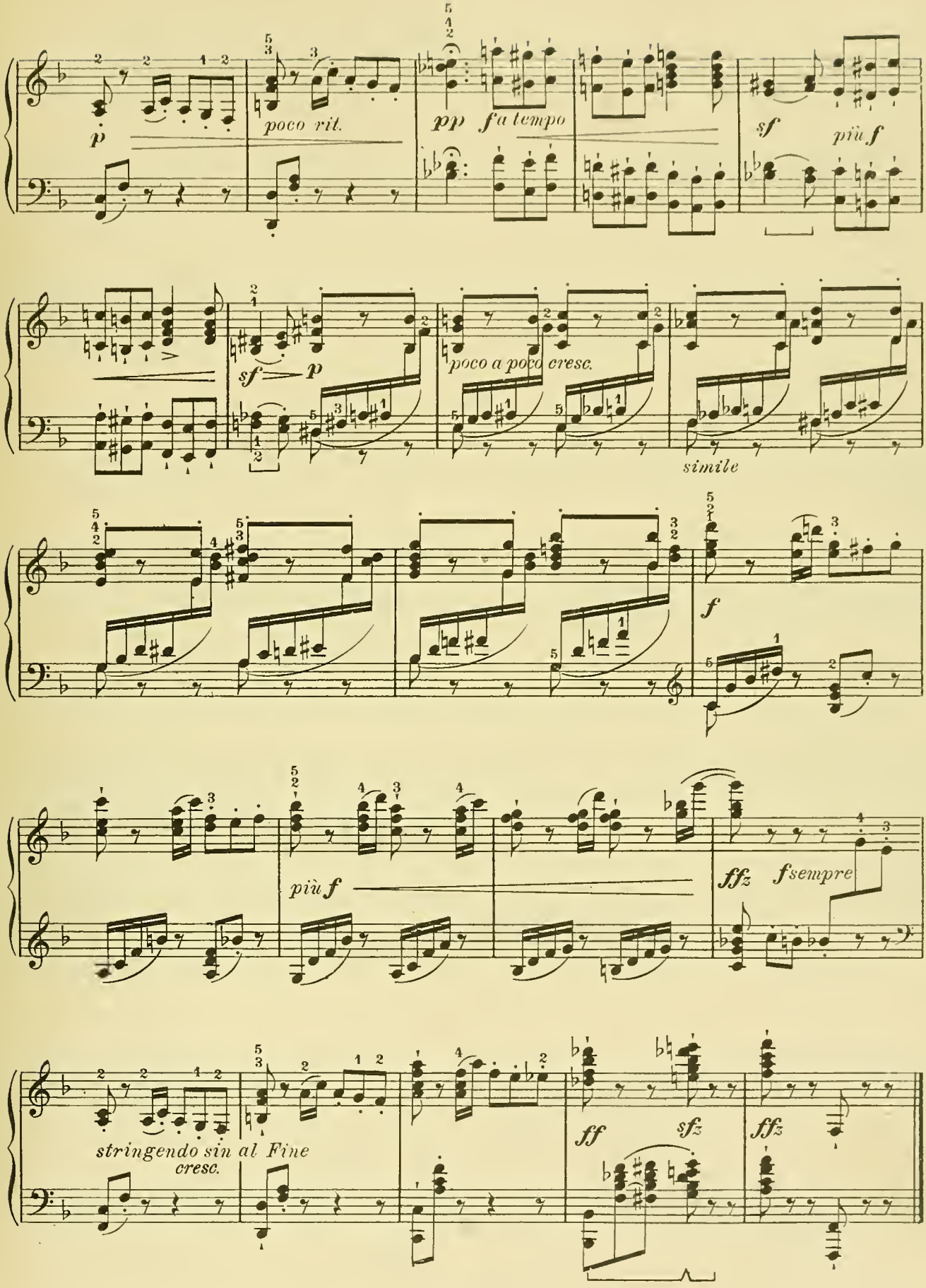

l.h.
p
a tempo
cresc.
f
poco rit.
pp
a tempo
mf
cresc.
dim.
sf
r.h.
una corda

CAPRICE

Edited by
Nicholas de Vore

MAX REGER

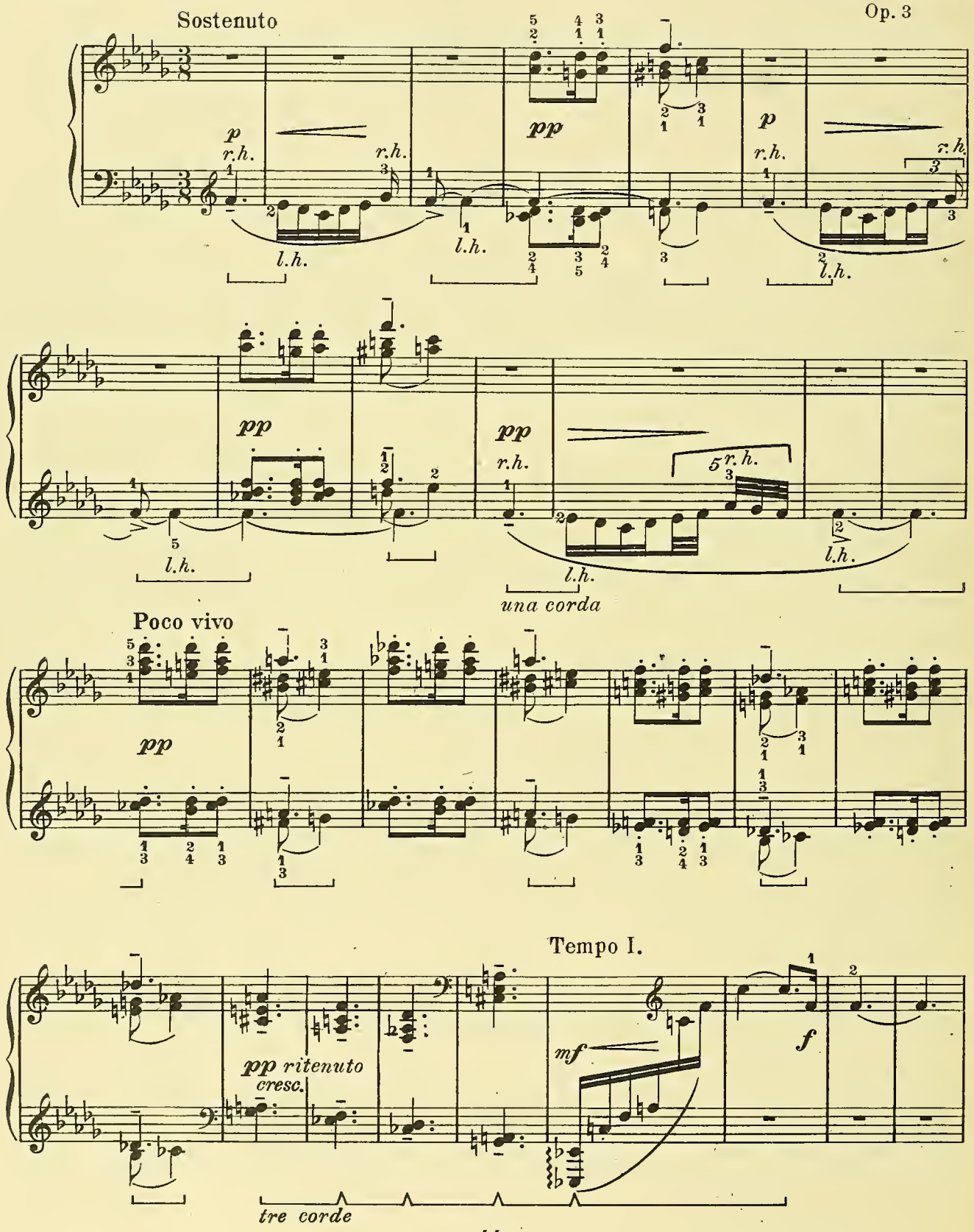


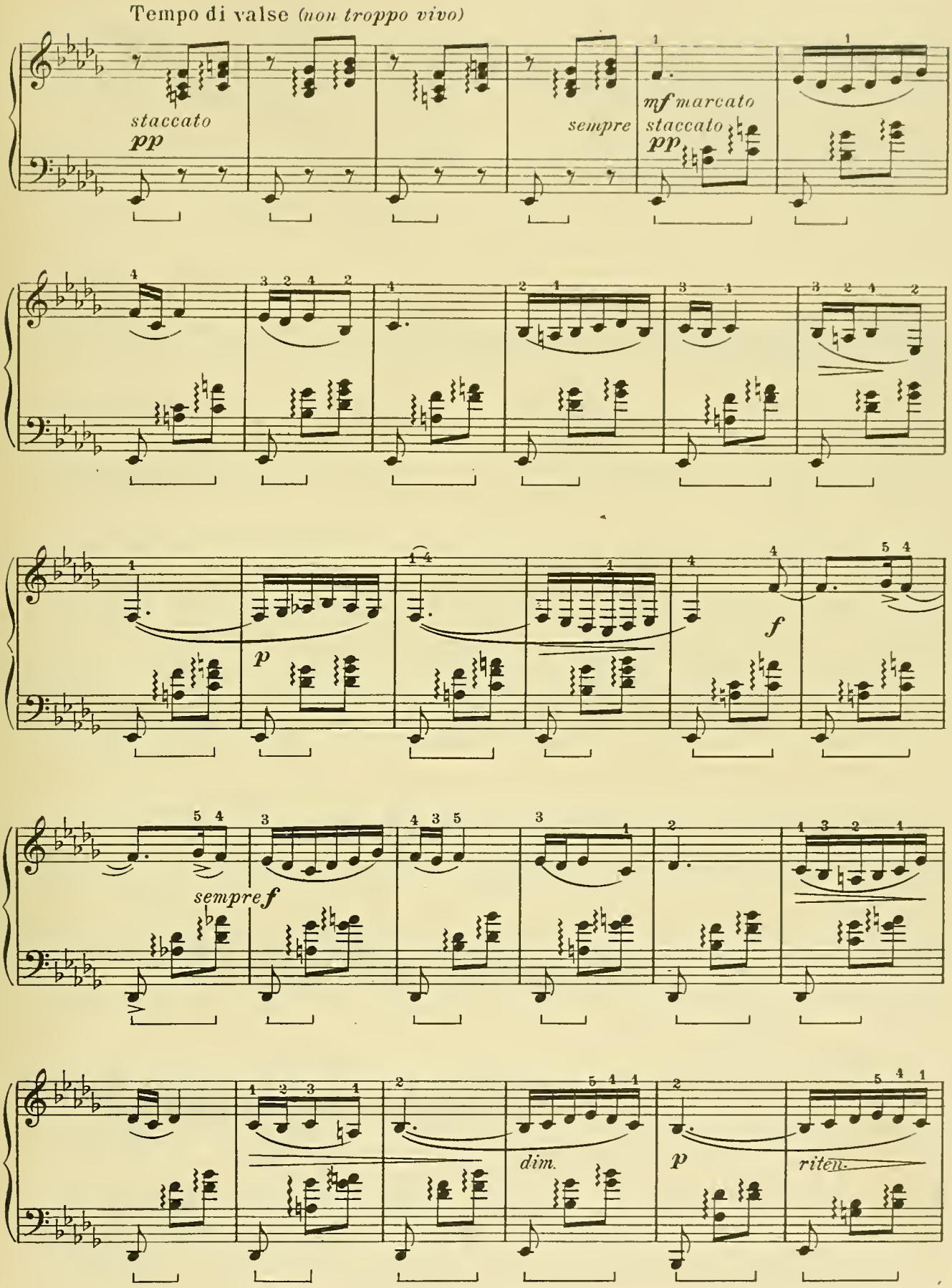

p
poco rit.
pp
f a tempo
sf
più f
sf
p
poco a poco cresc.
simile
f
più f
ffz
f sempre
stringendo sin al Fine
cresc.
ff
sfz
ffz

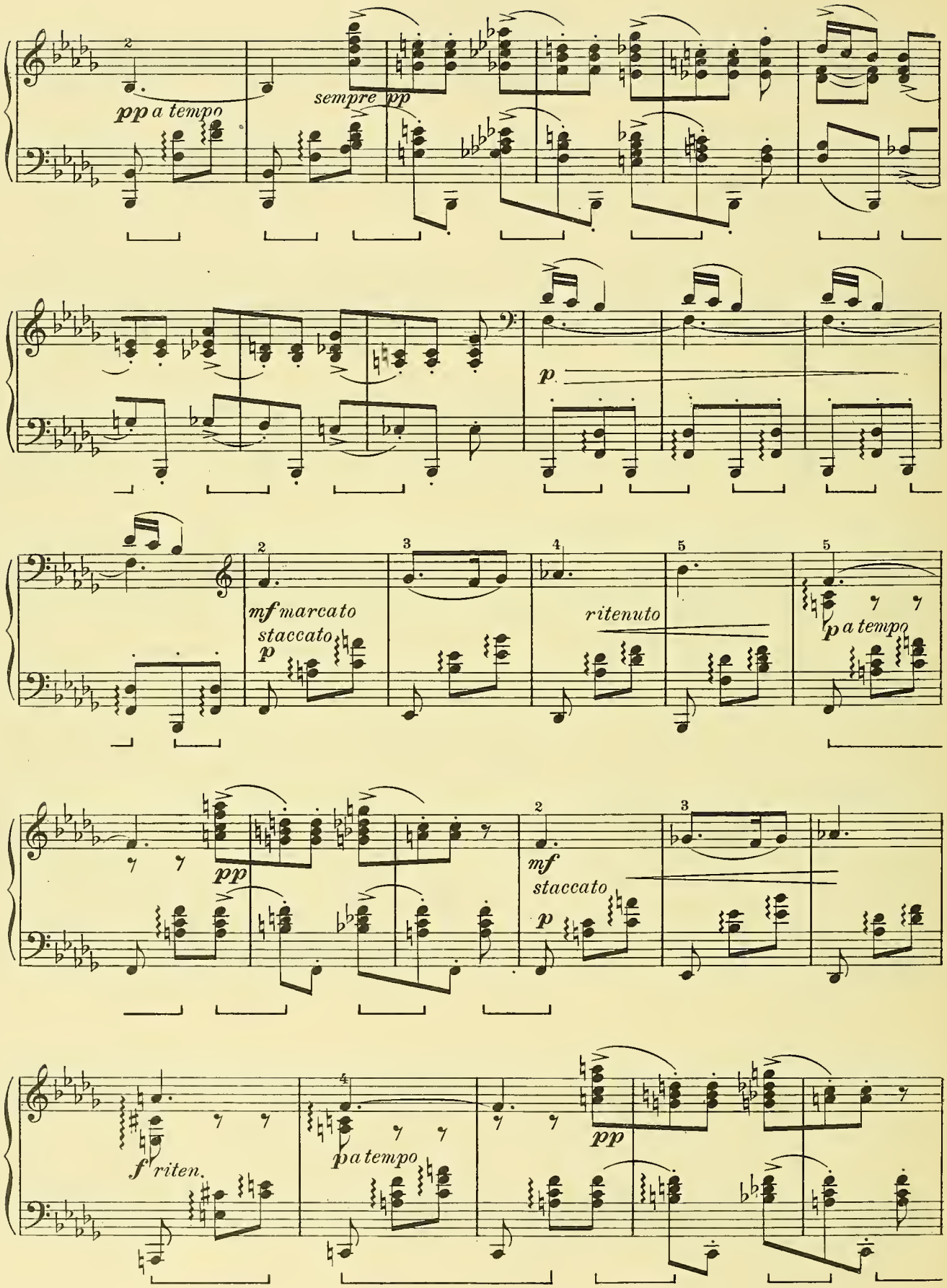
SERENADE
B-FLAT MINOR

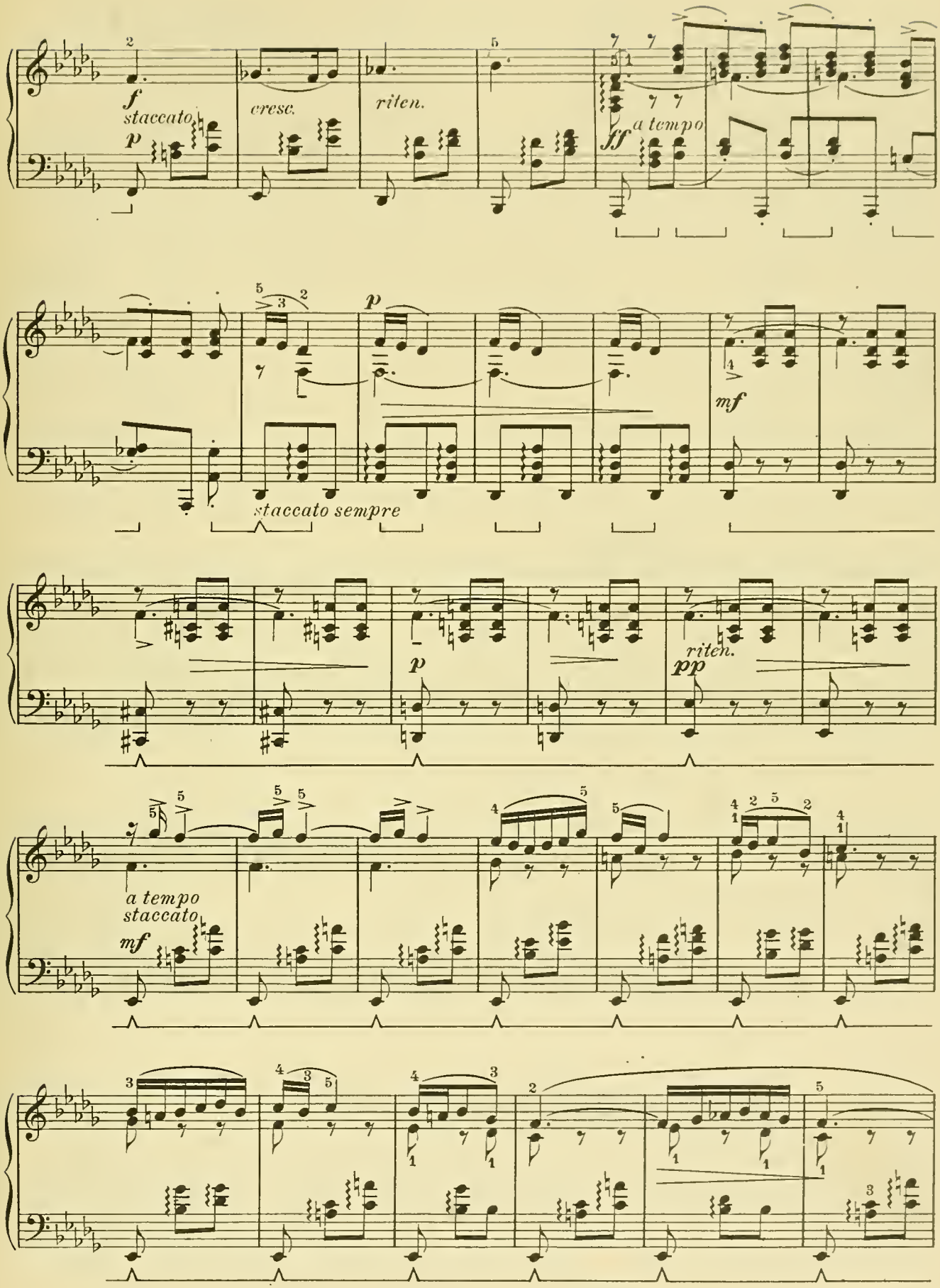
Edited by
A. Siloti

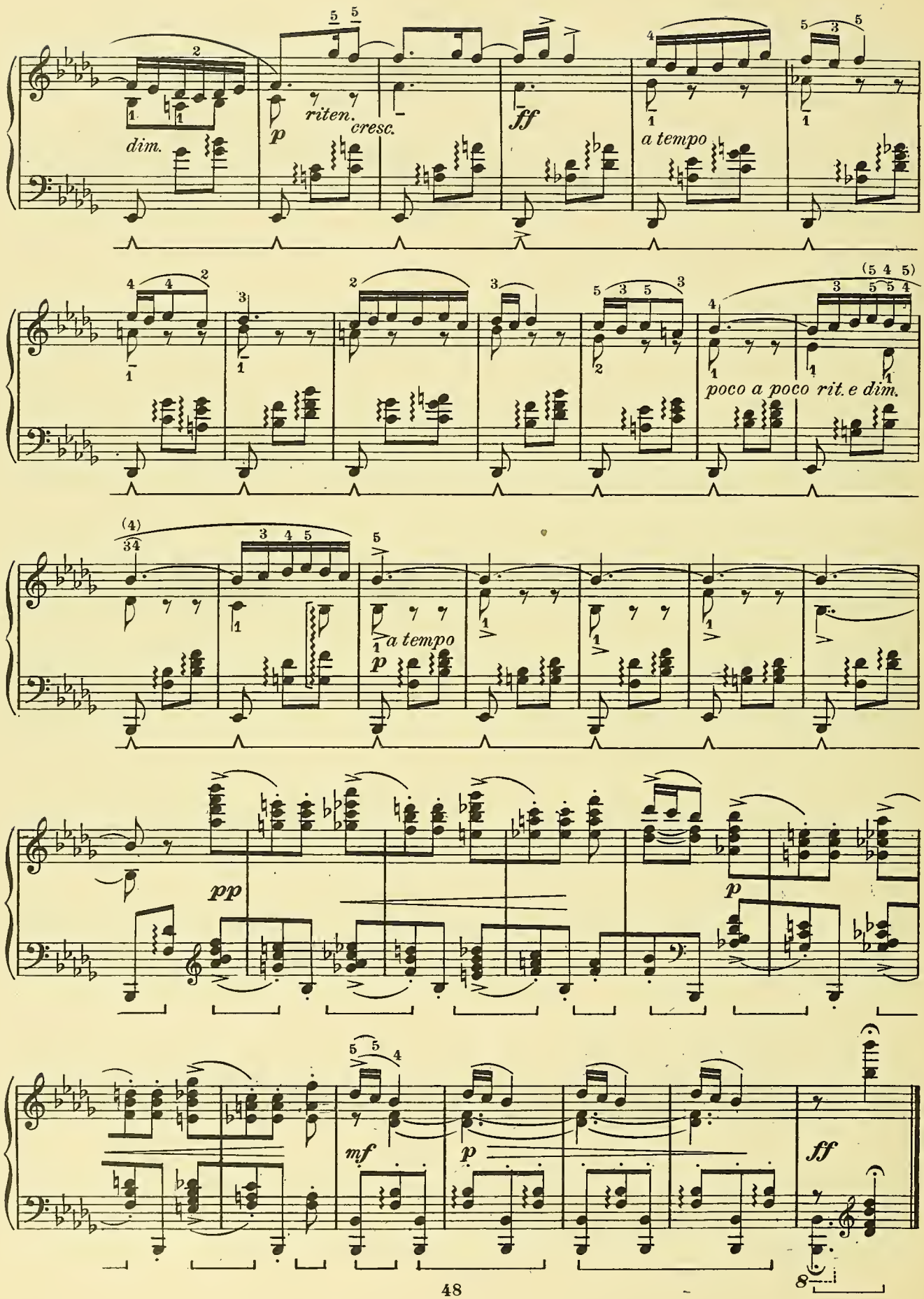
S. RACHMANINOFF
Op. 3




Tempo di valse (non troppo vivo)
staccato
pp
sempre
mf marcato
staccato
pp
p
f
sempre f
dim.
p
riten.


pp a tempo
sempre pp
p
mf marcato
staccato
p
ritenuto
p a tempo
pp
mf
staccato
p
f riten.
p a tempo
pp

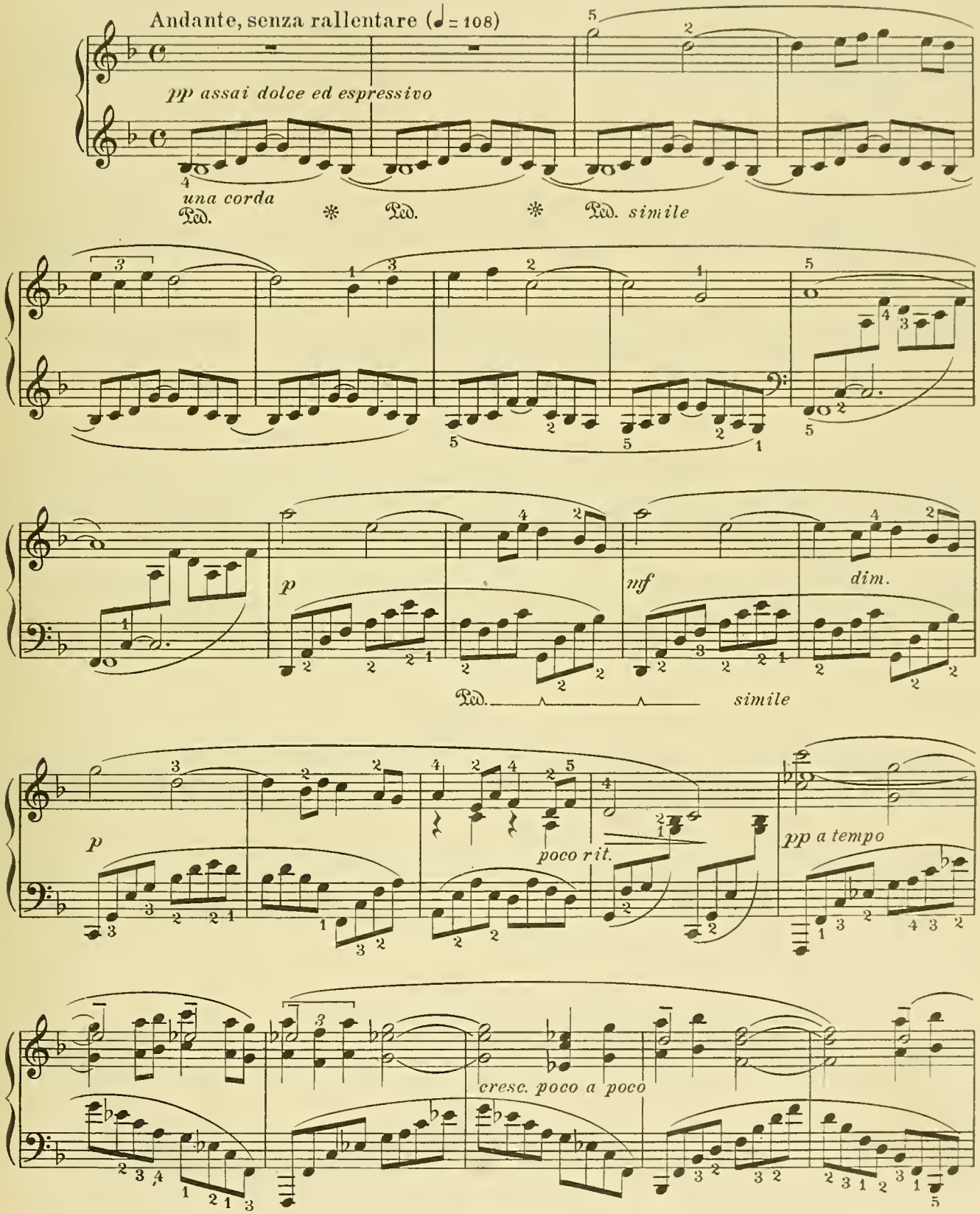

f
staccato
p
cresc.
riten.
ff
a tempo
p
mf
staccato sempre
p
riten.
pp
a tempo
staccato
mf


dim.
p
riten.
cresc.
ff
a tempo
poco a poco rit. e dim.
a tempo
p
pp
p
mf
p
ff

RÊVERIE

Edited by
A. Pero

CLAUDE DEBUSSY



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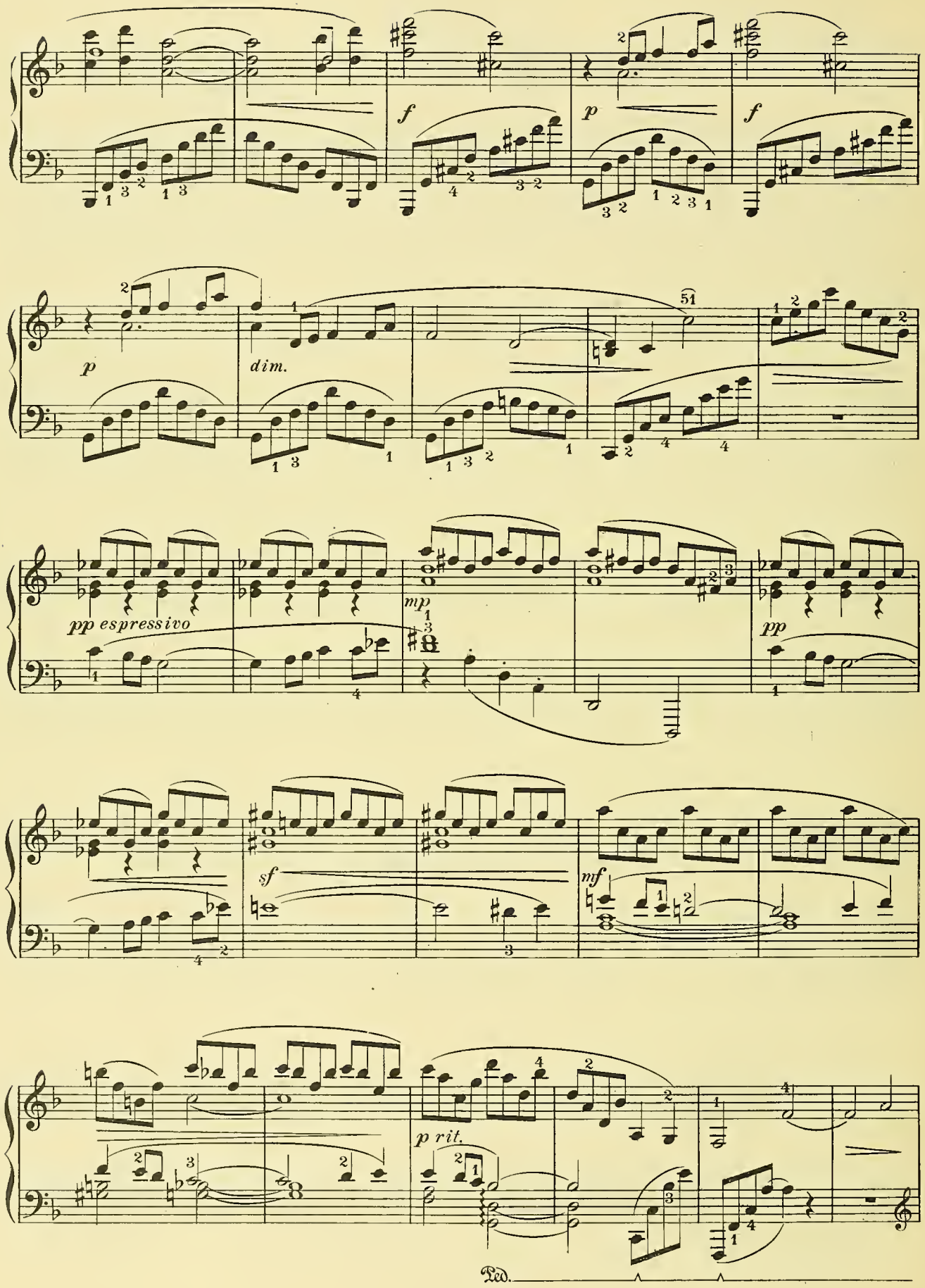
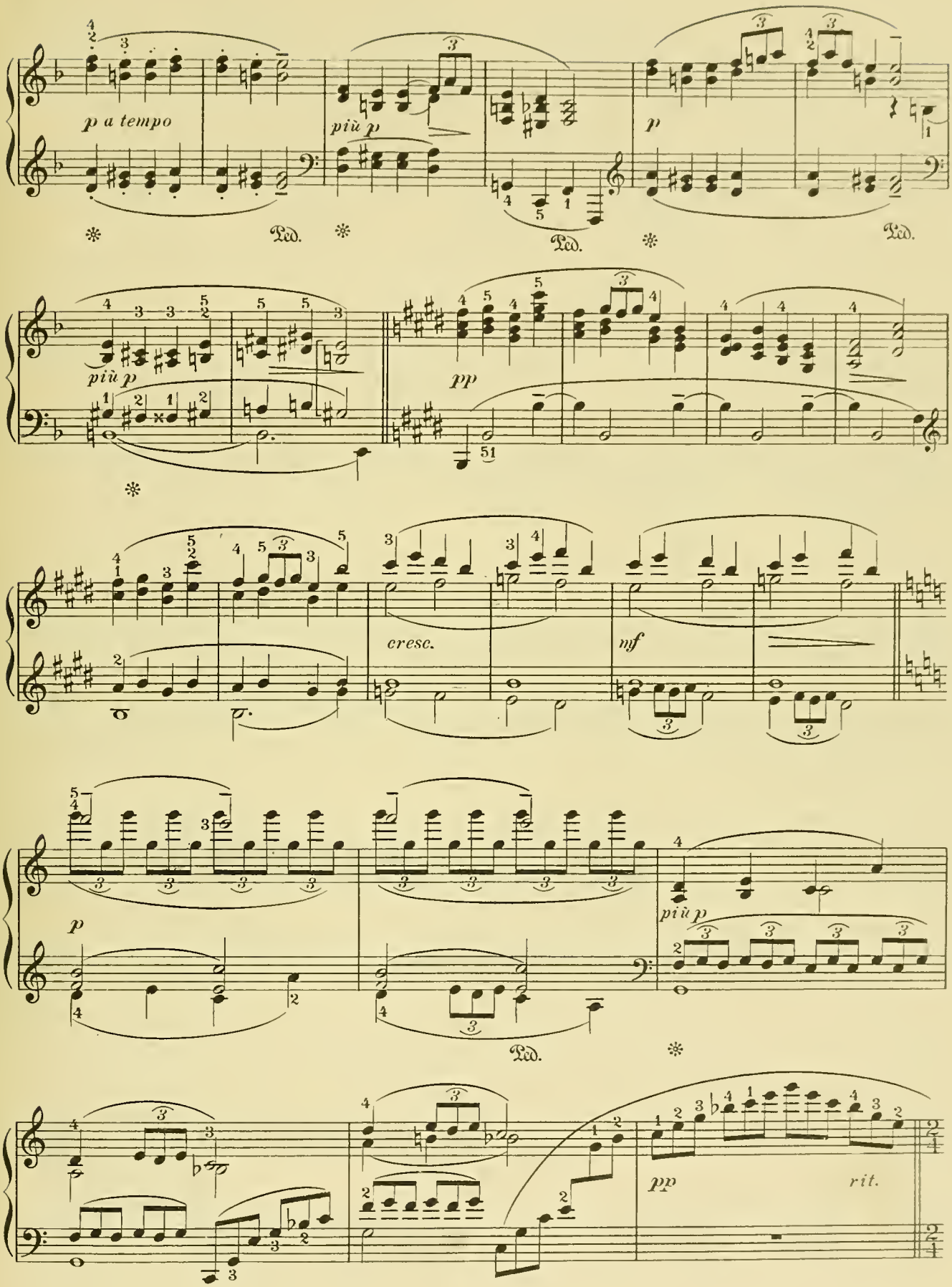
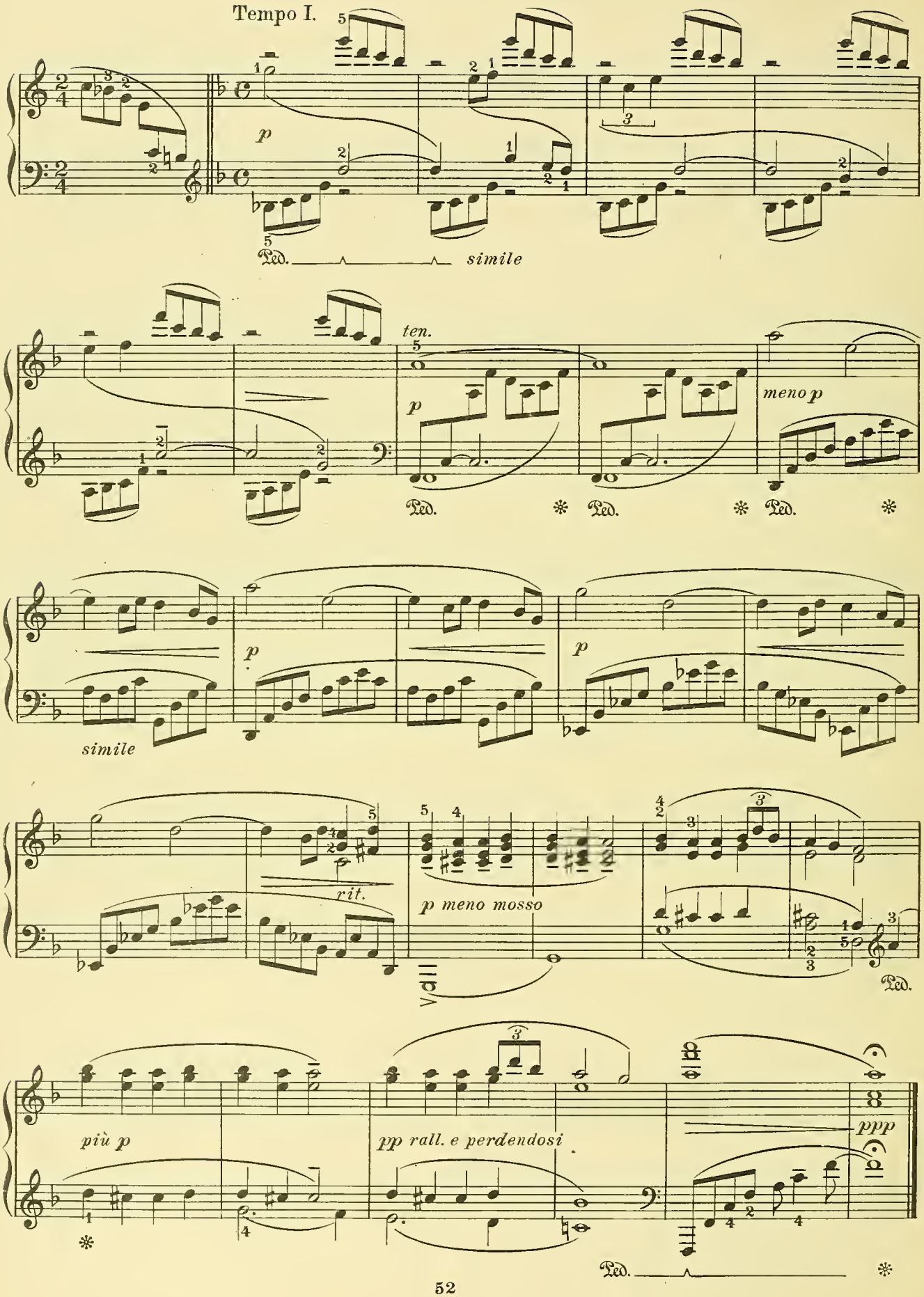
V


f
p
f
p
dim.
51
pp espressivo
mp
pp
sf
mf
p rit.
Ped.


p a tempo
più p
p
Ped.
più p
pp
cresc.
mf
più p
p
Ped.
pp
rit.


Tempo I.
p
simile
ten.
p
meno p
simile
p
p
rit.
p meno mosso
più p
pp rall. e perdendosi
ppp

GRADE 4, BOOK 7.

QUARTERLY EXAMINATION

[If more space is required write answer on separate sheet and identify by question number and letter.]

1. What do you understand by the term "passage playing"?

2. What is meant by sequential fingering?

3. (a) Why may the *D major* STUDY, by *Clementi,* be considered as of the perpetual motion type? (b) What are the demands of such a piece upon the player?

4. How may one avoid stiffness in the fingers in playing the right hand part to the *A minor* ETUDE, by *Cramer*?

5. Why can you apply sequential fingering to certain passages in the *G major* PRELUDE, by *Chopin,* Op. 28, No. 3?

6. (a) What is the application of the word BIGARRURE to the music of the composition by *Arensky*? (b) In what measures do you find subjects which seem to justify the title?

[OVER]

7. (a) What is meant by the "bravura element" in modern piano music? (b) What kind of passages embody this element?

8. Describe the technical problem in each of the *Tausig* EXERCISES, consisting of Finger Passages with Double Notes and Chords.

9. (a) What is the meaning of the word ARABESQUE, used as a title for the composition by *Leschetizky*? (b) How does the term apply to the music? (c) What is the value of alternation in producing a musical effect?

10. What is an interesting problem in the *tempo di valse* section of the SERENADE, by *Rachmaninoff*?

11. Describe some of the methods of treatment of the theme, in the REVERIE, by *Debussy*.

Student Date Examiner Percentage

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NEW YORK